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ABSTRACT

The document contains 10 papers from a conference designed to establish the relationship between individual creativity and personal development by demonstrating methods for stimulating creativity and the arts among people with disabilities. Entries include the following titles and authors: "The Sheltered Workshop as a Creative Enterprise" (L. Annett); "Interdisciplinary Arts for the Disabled Person" (G. Barlow, et al.); "Design: A Stimulant to Creativity" (B. Berenson); "Creativity, Self-Image and Social Competency" (E. Katz); "Creativity Defined" (F. Kaufman); "Creativity" (F. Ludins-Katz); "Participation of Persons Who Are Mentally Handicapped in Artistic and Cultural Activities--A UNESCO Report" (C. May); "Art as a Career" (J. Slutzky); "Attitudes of Awareness" (I. Summers); and "CLIMB (Creative Learning Ideas for Mind and Body)--Creativity at Work" (P. Wetli). Biographical information on the authors and a conference evaluation summary conclude the document. (SBH)

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PROCEEDINGS

of an

INTERNATIONAL CONFERENCE ON

CREATIVITY: THE ARTS AND PEOPLE WITH DISABILITIES

June 20-21, 1980

Courage Center
3915 Golden Valley Road
Minneapolis, Minnesota 55422

Additional copies of this publication are available from Courage Center with $5.00 remittance.

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COURAGE CENTER

Courage Center, Minneapolis, Minnesota, is a nonprofit, United Way-affiliated organization which provides medical and vocational rehabilitation, recreation, sports, camping, educational programs and residential services to people in the Upper Midwest with physical disabilities and speech, hearing and vision disorders.

Courage Center services include:

Amateur radio: international Courage HANDI-HAM System
Camping: day camps, Camp Courage and Courage North
Enrichment classes: art, drama, puppetry, ceramics and others
Independent living services: driver education, rehabilitation engineering, counseling and others
Recreation, sports and physical education
Residential services: Courage Residence
Therapeutic Preschool and family services
Speech and hearing services, including a Communication Resource Center
Therapy: occupational, physical and speech therapy
Vocational evaluation, counseling, training and job placement, including technological work evaluation and a craft training and marketing program

Courage Center services are supported by donations from individuals, corporations, clubs and foundations; grants from United Ways throughout the region; and proceeds from special fund raising projects.

Courage Center is in its fifty-second year of providing services to people with disabilities.

THE CONFERENCE AND PROCEEDINGS--AN EXPLANATION

The International Conference on CREATIVITY: THE ARTS AND PEOPLE WITH DISABILITIES was held June 20 and 21, 1980, in Minneapolis, Minnesota, USA. This conference was the outgrowth of earlier activity of the International Committee on the Arts and the Handicapped which was formed in 1976 by a group of rehabilitation professionals from many nations at the 1976 World Congress of Rehabilitation International in Tel Aviv, Israel. The conference immediately preceded the 1980 World Congress of Rehabilitation International in Winnipeg, Manitoba, Canada.

The conference was designed to establish the relationship between individual creativity and personal development by demonstrating methods for stimulating creativity and the arts among people with disabilities. The conference was planned to inspire participants to promote and implement life enrichment programs for disabled people. The conference program was developed primarily for educators, professionals in the field of rehabilitation, government officials, the arts community and others associated with disabled people and the arts.

The papers in this publication represent the contributions of the twelve conference program presentors. Some of the papers are verbatim presentations given at the conference; others describe the theoretical and philosophical basis of the conference presentations. Most of the presentors incorporated video tapes, audio tapes, slides and films in their presentations; several involved the conference attendees in movement, dance, painting, and other action participation. The papers appear in the Proceedings in alphabetical order by the authors' last names.

Courage Center, Minneapolis, Minnesota, served as the conference host. Generous financial support was provided by the William Randolph Hearst Foundation, San Francisco; the General Mills Foundation and Honeywell Foundation, Minneapolis.

Numerous hours were contributed by Courage Center staff and volunteers in the planning and implementation of the conference. Courage Center staff responsible for the conference are:

Ellenmae Foslien, Director of Life Enrichment Program
Candy Jackson, Art Director
Kathryn Kruse, Executive Secretary
Wilko B. Schoenbohm, Executive Director
Mavis Voigt, Director of Communications
Margaret Sihler and Kenneth J. Anderson, Conference Consultants and Coordinators

The program and conference design by Candy Jackson (inspired from a painting by Linda Phillips, a Minneapolis artist who is a quadriplegic).

THE SHELTERED WORKSHOP AS A CREATIVE ENTERPRISE

Louise Annett
Director
Ariadne's Thread
130 rue du Port
Montréal, P.Q.
H2Y 2N8

I would like to describe a sheltered workship in creative crafts for mentally retarded adults as well as the origins of this workshop.

For many years, I have been involved in art; first as art student and painter, then as art teacher at the Montreal Museum of Fine Arts and other art centers, working with children and adults until finally, by accident, I became very interested in retarded children.

This came about when a student of mine who had a retarded child, asked me to join the staff of a very small school of which she was co-founder. I accepted this challenge and never regretted it. I was so taken by the retarded children, their warmth, their openness and their freedom of expression, that, gradually, I gave up my other activities to devote more time to them. In order to better understand their problems I took courses in mental deficiency, psychology and psychopathology. These studies enabled me to better adapt my working methods to their special needs, to become a member of the pedagogical team and gradually to raise art education to a place of honor in this school for retarded children.

By introducing crafts such as puppet making, weaving and particularly creative embroidery, I was able to extend the art activities from the studio into the classroom. For instance, in the studio the children made drawings on burlap which they took to the classroom to be embroidered under the supervision of the teacher. This procedure proved so successful that I was invited by the Principal to give lessons in arts and crafts to the classroom teachers in order to allow them to experience art expression and to learn simple craft techniques.

Upon reaching the mandatory school leaving age of eighteen, the children were producing very interesting wall hangings which were admired both by the parents and by my fellow craftsmen. This prompted me to investigate the commercial potential of these wall hangings. A downtown gallery in Montreal agreed to cooperate and a most successful exhibition of the work was held. I was anxious to find out the reaction of the art critics to this new source of art. Happily they were most enthusiastic and I realized that the skills which the children had acquired during their school years should not be wasted when they entered the adult world. Together with my husband and an artist friend I decided to set up a sheltered workshop in creative crafts for young mentally retarded adults.

This workshop which was founded in 1970 is called le fil d'Ariane. This name which translates into English as Ariadne's Thread, was chosen by my husband to describe the workshop's objectives.

The thread given by Ariadne to Theseus, according to Greek legend, enabled him to emerge safely from the dark labyrinth into the Cretan sunshine. We hope in a similar manner, through the brightly colored threads of their embroideries, to provide these young artisans with a means of expression, a purpose in life and by their artistic contribution, a meaningful place in society.

The workshop accepts twenty two French and English speaking adults whose I.Q.'s range from 35 to 70. They must be able to come to the workshop by themselves using public transportation. All entrants undergo a three month period of probation during which they are evaluated and undergo training. At the successful conclusion of this apprenticeship, they are recognized artisans.

Our staff consists of an art educator, an educator with training in special education, a seamstress, a secretary and director. A psychologist, a physical education teacher and a person specialized in the teaching of hygiene and grooming are employed on a part time basis.

It is not so much the formal training of the staff that I find important, but their sensitivity to people and to art, their ability to empathize, to discover the qualities and capabilities of the retarded, their ability to awaken, to motivate and to give support. Art education is a long process to develop not only artistic potentialities but also emotional, intellectual and social aspects of the personality.

Our workshop is situated in the old renovated part of Montreal, by the river. The building is made of grey stone and from oak beams hang our brightly colored wools. Our latest tapestries decorate the walls. I consider the quality of the environment to be of primary importance both from the inspirational point of view and as a means of establishing a sense of belonging.

The pedagogical environment is also very important. By this I mean, a harmonious relationship between members of the staff, the similarity of their objectives and their joyful involvement in the work.

To the artisans, le fil d'Ariane is really a work shop. There is a flexible set of rules and regulations, a program to follow and there are great expectations regarding the originality and the quality of their production. The artisans sign in and out indicating date and time, they keep a personal record of their production and are paid accordingly. Bonuses are also given for the technical quality of their work and regular attendance.

Our products include embroidery, rug hooking, weaving and knitting; embroidery being the workshop's specialty.

Drawings are made on burlap with oil pastels and then embroidered with wool using a stem stitch which covers the complete surface of the burlap. Embroideries vary in size from four to thirty inches square. They are either individual pieces with a theme chosen by the artisans or individual pieces sewn together to form a large hanging with a general theme chosen either by the group, or by the customer when the hanging is a commission.

Drawings to be embroidered are done freely without any interference on the part of the educators; however, the embroidery technique is taught very thoroughly. A lot of patience and self discipline are required of the artisans in order to achieve the desired level of quality. Time being no obstacle, the learning pace or rhythm of each worker is respected.

Our educators also need perseverance and often imagination to discover the right approach and the proper words that will enable the apprentice to understand what he is required to do. Many difficulties must be overcome such as poor eye-hand coordination, short attention span, misinterpretation of the instructions and a low tolerance level to frustration. The fact that the craftsmen embroider their own designs is a motivation to make that extra effort that will overcome the difficulties.

Exhibitions in art galleries and in the workshop where the artisans meet the public, demonstrations given during exhibitions, conversations with visitors and clients all contribute to the development of self-confidence and social skills. Our artisans are taken to art exhibitions, craft fairs (where they can exchange notes with professional craftsmen), offices and public buildings where their tapestries are hanging.

A commission for a large embroidered wall-hanging is a valuable learning experience. Commissions such as those for the Prime Minister's office, Mirabel Airport and the Workmen's Compensation Department took us on interesting guided tours including a visit to the parliament buildings in Ottawa followed by an informal meeting with the Prime Minister.

Another aspect of our program, not to be overlooked, is art expression for its own sake. At least once a week the artisan draws on paper whatever he chooses. The educator asks him to write his name and date on the back of his drawing and suggests that he talk about it. Some artisans will only enumerate or describe while others take this opportunity to verbalize fantasies or outright problems which they might not have expressed otherwise. The educator listens carefully without comments and writes verbatim everything that is said; the speech difficulties thus being recorded. These are precious moments both for the artisan and for the educator, as this person-to-person relationship brings about a feeling of worth and security to the artisan and enables the educator to better understand his particular needs. These drawings are filed in chronological order. They are used for case discussions (sometimes for diagnostic purposes) and are available for research (1).

Our program also includes monthly craftsmen-staff meetings during which the artisans are encouraged to express ideas and feelings about work and workshop activities, to criticize, if appropriate, make suggestions and find solutions to problems. At this occasion, allowances (related to work produced) are distributed and workshop maintenance chores assigned.

One morning a week is reserved for physical education and one afternoon every second week for classes on hygiene, grooming and good eating habits.

Psychological evaluations are done as needed and visits to doctors and dentists are organized. Leisure activities which are not compulsory take place after working hours with other groups of retarded people. The staff meets weekly for case discussions and to review the weeks's production.

Parents' meetings are held at the workshop about four times a year to provide information on mental retardation and its related problems (professionals in the field are invited). These meetings are also designed to establish

further communication with the staff in the hope of getting further support and collaboration in our efforts to develop their children's autonomy.

Autonomy, our main objective. is developed through all the workshop activities; activities that require a sense of responsibility, initiative, good judgment, awareness of others, and the ability to accept certain frustrations and to adapt to new situations.

For some artisans, autonomy means eventually joining the work force; for others, it is regular work within the frame of a sheltered workshop. The senior members of "le fil d'Ariane" are recognized as artists-craftsmen. They are aware and proud of their contribution to society and are able to live a full and gratifying life.

(1) KLAGER, MAX

Jane C. Symbolisches Denken in Bildern und Sprach, Das Werk eines Mädchens mit Down-Syndrom in le fil d'Ariane, Ernst Reinhardt Verlag München Basel 1978

INTERDISCIPLINARY ARTS FOR THE DISABLED PERSON

Gary Barlow
Professor
Coordinator of Art Therapy
Wright State University
Dayton, Ohio

Kenneth Bruscia
Associate Professor
Coordinator of Music Therapy
Temple University
Philadelphia, Pennsylvania

Anne Riordan
Adjunct Assistant Professor
Department of Modern Dance
University of Utah
Salt Lake City, Utah

A common assumption is that interdisciplinary efforts consist of concerted attempts to find similarities and relationships between disciplines -- in this case, different art forms. In our working together several parallel relationships have been discovered between art, music, and dance, and especially in relation to the disabled person. The parallels include, but are not limited to, the following:

1. Developmental and learning stages, especially within a Piagetian framework. An example would be the early and middle developmental stages in the visual expression of children, as delineated by Lowenfeld. (1)

2. The elements and organizing principles indigenous to each art form. An example would be the study of the specific elements identified in the visual arts, such as form, line, space, texture, and color.

3. The creative process and experience involved in each art form. Examples of aspects of process/experience were given by other presenters such as Elias and Florence Ludins-Katz (the aspect of joy contained within the creative experience), Bertram Berenson (man in relation to his world, the process of self-direction), and Jack Slutzky (freedom through self-discipline).

4. The benefits of the arts.

5. Curricular/teaching approaches (as suggested by the developmental and learning stages).

The arts (music, dance and movement, drama, the visual arts, poetry, and other forms) are basic and are important for all people. Participation in the arts provides for personal expression, and alternate forms of communication, and can enhance self-worth, as well as build on perceptual awareness, motor functioning, and sensory involvement. As Summers (2) mentioned, the challenges have to be met and the risk taking is important if the process is worth engaging in at all. Ultimately the relationships (with people, with experiences, and with media) will promote deeper understanding enhancing what we know as "the creative process."

In any arts task, we need to understand the media involved, and identifiable characteristics associated with art forms, such as color, tones, rhythm, shapes, chords, sequencing, balance, projection, movement, and so on. We need to know

not only what media are important for the task at hand, but also how a person can best work in the situation. This brings into the foreground environmental and social conditions - a necessary underlying base upon which we may build part of our experiencing.

Basic to personal art involvement is an introspective mode to experiencing: the sharing and communicating of that which is important to us, vital for nurturing our creative energies, and necessary for our well-being. All of us need to share experience. Justin, a nine-year old boy says "I am working on the potter's wheel and it is messy but it is fun. I am going to be a potter." The experience, the relationship of self to experience, and the internalization of feelings helped Justin to formulate desires and wishes based on his positive creative experiences and success with art media.

In any of the art forms there are certain and specific basic tenets upon which a body of knowledge is built, or at least upon which methodology is formed. In the visual arts we can relate to certain elements such as line, form, space, texture, and color. Obviously we can talk about texture in a weaving or in a painting, the texture of music or drama, or the textural basis upon which a body of presented work is performed. Movement, as an example, is a basic principle that has specific meanings in the visual arts, in music, in dance, in drama, and in poetry, and we can internalize the movement when we see a dance performed as well as analyze its structure, and sense relationships.

As we become aware, probably the most self-evident element is a creative production: the painting, the performance, the poem. The expression, if personal and non-stereotyped, allows for a communication that is basic, and results because of the humanistic, personal, creative energies within the individual.

In the arts we must continue to build upon our credibility so that we support our basic foundation for the human condition, basic to life experiences. Credibility is building because research is building. We are studying the art of the child, and we know more about this aspect of life than ever before. We understand clues about intelligence, about emotional growth, about social, physical, perceptual, creative, and aesthetic considerations, and we are seeing how these verbal and non-verbal behaviors are telling us so much more about the human being than we ever know. The content is important, the strategies are challenging, and the dynamics of educational expansion are compelling.

A simple series of paintings may tell us, for example, how the child perceives, how he uses space, what the use of space tells us about some possible social considerations, how he uses line, color, form, and we can hear him as he tells us verbally and non-verbally about experiences. We can project alternatives and chart new paths that will help the individual to work even deeper into the productive experience.

The art of the adolescent tells us more about this aged person, and his behaviors that deal with others, with society, with fears and hopes, and the art of the adult is similar in that it can illuminate strategies of working or of communication as well as evaluative procedures with specific reference to the final product, be it a weaving, a dance, or a poem.

We are continuing to focus on the young adult, as well as the older adult, and national references are now beginning to give attention to life-long learning.

In addition to understanding the components inherent in arts production, we need to understand handicapping conditions of the people who will be participants and consumers of the arts. We need to understand Mary, a Downs' Syndrome child and know her strategies for work, her tolerance levels of anxiety, her productive capabilities, her behavior patterns, and work from there in establishing appropriate goals and objectives and activities that will help her to expand. In her drawing titled "My Friend" what is she saying? Who is her friend and in what relationship is the figure drawn to the drawing of herself? What do the lines reveal?

In two-dimensional drawing tasks we need to know what happens when we alter the perceptual space (from light paper to dark paper) and change the drawn lines from dark to light to follow some research that is beginning to point out that some people (for example, people with visual/perceptual problems) can perceive the light line on a dark background better than dark lines on light backgrounds. What implications might this research data have on the written form, on directional signals, on processing multi-information, and so on?

We are continuing varied evaluative procedures within the arts and are documenting outcome research. Research will continue to involve varied media, diverse populations, alternate strategies of learning, direct involvement, and under varied conditions. Research in the arts is underway in schools, hospitals, nursing homes, and prisons. Work

is being done with the incarcerated male, the schizophrenic woman, the learning-disabled child, and the physically disabled college student. Outcome data is being obtained from the abused child and the abused adult. In general terms, we are finding that arts involvement does make a difference!

We need to continue to focus on the cognitive aspects of the arts, the measurable components relative to the bases of each of the arts forms as well as those affective areas which allow for the person to internalize, to communicate, to adjust, and to produce. If we are wise, we will continue to probe into those curricular planning areas that will allow for the dissemination of information that will add to our effectiveness as teachers, parents, administrators, therapists, and human beings. The mention of curriculum leads directly to interrelated arts programming, which is a natural outcome relative to the human being and total experiencing: music experiencing and performing, the making of masks, the finished product, the sharing of the product, the communication, and the relating. The movement, music, masks, and interpretation are all important in building basic interrelated experiences. True interrelated experiences are, of course, more than just doing a lot of different things together. We have discovered that a true understanding of "interdisciplinary" involves:

> Identifying the uniqueness of each art form and differences or dissimilarities between the art forms. It is essential to probe why man invented or developed the various art forms. If they were identical in content and process there would have been no need to continue as separate entities. Whereas the visual artist looks at what he sees, the musician listens to what he hears and the dancer feels what he senses.

Relative to the aspect of uniqueness, this was elaborated upon during the 1978 second national conference on the physically disabled student at the postsecondary level, held in Dayton, Ohio. Presenters of "Integrating the Arts: A Curriculum Approach" stated:

1. Each art emphasizes a different sensory modality. Music is an exploration of the auditory world; the graphic arts are an exploration of the visual world; dance is an exploration of man's body moving in space and time. Consequently, artists concern themselves primarily with a particular sensory modality and its corresponding art medium. Excellance in a particular art is

dependent upon an individual's sensibilities within the sensory modality it emphasizes. Since these sensibilities vary between modalities, individual differences can be found in the ability to create in one art medium rather than another. (3)

2. Considering the arts together as a continuum for man to experience all aspects of his world.

3. Understanding that the true purpose of interdisciplinary involvement is not only finding relationships between disciplines but also perceiving an individual beyond the confines of one's own discipline; we must transcend our respective disciplines to gain an holistic understanding of the individual -- the ultimate aim of interdisciplinary efforts is understanding the individual first while relating to the discipline in other important ways.

Interrelated arts experiences, then, involve internalization of experience, the transference of thoughts and ideas, the personalization of affective concerns, as well as the cognitive aspects of the experience, and the placing of the individual first within the complexities (e.g., similarities and differences) of the respective disciplines.

People are now looking at the infusion of the arts into the total curriculum, and into the lives of people. It is an important and exciting step in the education for all people. Knowing how to set up the dance or what arrangements need to be made to make it happen, then, is just a part of it. We need to program strategies and have a basic understanding ourselves of the affective concerns that are also underlying tenants of the total experience. We need to experience things ourselves. Are you aware of textures, smells, colors, light and dark patterns, movements, and sounds within your environment? Have you looked at familiar things in new ways. Can you appreciate the commonplace and take it to new levels of experiences and understanding? Do you visit art galleries and become familiar not only with art objects but with color and texture and movement? Can you begin to make aesthetic and personal comparisons between what is "out there" and what is in yourself? Do you help others to do so?

Arts and experiencing are basic to all people. The flowers and trees, the colors and textures, the forms, lines and movement, the music -- they are all there. They are the basics of life that enhance our lives and our living. The questions are: Will we allow them to come in? Can we risk it? Can we be challenged and can we accept the challenges?

Summary

The assumption is that the arts reflect the basic conditions of human existence independent of their similarities or dissimilarities as disciplines. Summers (2) has identified three of the most fundamental aspects of the human condition:

1. Challenge: to explore what I can be and what the world could be.

2. The Risk of Trying: The action of initial involvement, continued involvement, identifying the changes that occur because of the involvement, the interactions, and the relationships.

3. Sharing: The communication between people, the sharing of experiences, the mutual "joys" of arts involvement.

In this interdisciplinary presentation these aspects were demonstrated through:

1. A slide presentation focusing on the visual arts.

2. An audio tape of an emotionally disturbed non-verbal child who struggles to compose his own song.

3. A video tape showing a disabled university student involved in wheelchair dance.

4. Dance/movement participation by workshop participants.

5. Showing a film titled "A Very Special Dance." (4)

The art/music/movement presentations and participatory experiences served to identify content and method relative to the understanding and facilitation of interrelated arts experiences for all people.

1. Lowenfeld, Viktor. Creative and Mental Growth. New York: The Macmillan Company, 1957. (Revised 6th edition, 1975.)

2. Summers, Laureen. "Issues of Awareness," International Conference on Creativity, Minneapolis, Minnesota, June 20-21, 1980.

3. Barlow, Gary; Bruscia, Kenneth; Perks, Wendy; Riordan, Anne; and Smith, Jean Kennedy. "Integrating the Arts: A Curriculum Approach," Change Strategies and Disabled Persons: Post-secondary Education and Beyond, The Second National Conference on the Physically Disabled Student at the Postsecondary Level, Proceedings, pp. 145-146.

4. Riordan, Anne. A Very Special Dance. Film distributed through AAHPER/NDA, 1201 16th Street, N.W., Washington, D.C. 20036.

DESIGN: A STIMULANT TO CREATIVITY

Bertram Berenson
Dean
College of Design, Architecture and the Arts
University of Cincinnati
Cincinnati, Ohio

Places talk. It is a matter of understanding and interpreting the language. It is difficult to disassociate oneself from the place in which one is sitting in order to listen objectively to what this space is saying. I ask you to try to do this since it is not my intention to be critical of the work of this room but rather to describe ways of designing a place which centrally positions spatial vocabulary in a designer's palette, a group of ideas that might not have occurred to the designer of this particular building.

My comments will not be accompanied by slides because of the inability to darken this room. Consequently, examples of the designed environment must become comprehensive in your mind's eye. I do not consider the lack of visual material a particular handicap unless I am unable to cause you to visualize for yourselves the rather complex and interrelated set of conditions which can enhance the physical world (not just buildings) and, in turn, support the creative efforts of people with disabilities and those who are not disabled.

Architecture can be defined in many ways, but a common denominator defines architecture as an art. The way architecture is actually practiced remains slightly out of focus even though the ancient Greeks invented the word which literally means "master builder" about 7000 years ago. Architecture is an art. From informed judgment, there comes a creative or intuitive leap that synthesizes information into building. What constitutes informed judgment? All of the following: the technology of building, historic precedents which form the vocabulary of architecture, the symbols and metaphors that are included in all built forms, the social and cultural values that are reflected in what is built, and economics, science and behavior that can be supported, enhanced and motivated through architecture. Inherent within this final aspect are the expectations of a more humane architecture.

About ten years ago, the parents of a group of severely multiply handicapped children, five to ten years of age, all legally deaf and blind, and some with physical impairments, wanted to build a school. The teachers and volunteers allowed me to observe their learning program. I knew about sensory gardens for the blind and what can be learned from touch--direction, temperature, in, out, up and down.

The problems confronting these people were extensive due to their lack of funds and no permanent site. However, the parents and teachers did possess patience. The final solution was a tent. Each sensory influence in learning was listed, directed and turned into a physical element of

that tent. Doorways were zippered, some with velcro fasteners for both texture and sound; windows were plexiglass cones to focus and intensify light; airjets signaled openings; directions were given by textured change. As I think back, the ideas that were translated into building were almost endless. There were successes and failures. The tent cost $12,000 and the equipment about $5,000 more. It was used for three years on borrowed land and for the most part constructed by parents and teachers over four weekends. Economy of means can be part of making art.

In recent architectural history, buildings were described as "machines for living." This idea has fallen into disrepute because the emotional and behavioral human perceptions and expectations were not consciously taken into account. Function, too, is an abused word. When associated with built form, funtion became a kind of archetype that described how architectural thought translated into building. Form follows function, buildings are designed from the inside out--such ostensibly simple definitions may be the distortion of a complex and often contradictory process. The process frequently includes ambiguities and lacks satisfactory ways for measuring the success or failure of buildings that are designed and built for specific purposes.

The environmental psychology discipline has evolved because experience, observation and insight often include highly subjective biases when applied to the process of design. Although this field is still in its infancy, some progress has been realized and preliminary conclusions stated as a result of behavioral scientists and anthropologists seeking ways to enhance the quality of life through the environment.

We have been preoccupied with making buildings accessible to the handicapped for more than a decade. A great deal of investigation, invention, common sense and sensitizing of the public to the issue remains to be done. I suggest that all the rules and regulations and the laws and their monitoring do not truly confront the issue. Over-regulation and too many cookbook solutions can thwart creative effort; it is my belief that the humane application of technology CAN meet the environment half-way. Buildings and places can all be made accessible, but only part of the solution lies in modifying the building or the place itself.

People, all people, adapt in varying degrees to their environment. How this adaptation occurs and to what degree are the basic questions. What motivates adaptive behavior and what part does the environment have in the process of adaptation? If a designer recognizes the principle that all sensory channels through which information and feeling

are registered have value, then the architect will expand the vocabulary of the building to include them. If, for instance, mobility (or lack of it) limits expectations for the use of a place, then the range of signals, or sensory cues, must be arranged in ways to compensate partially for disabilities.

For most people, orientation to a place, knowing where you are in it, results in a sense of security and increases personal comfort. The converse, disorientation, causes increased anxiety and reduction in one's ability or willingness to function. For example, there is evidence that windowless spaces can cause disorientation even if the space itself has a known use. There are behavioral components in the relationship between the outside and inside of a space. Other sensory cues, such as natural versus artificial light, the environment of nature as contrasted to the man-made environment, sound, texture, odor affect behavior. The capability of sensory cues "speaking" to the inhabitants of a building or place can be substantially increased through the design process. If an array of elements can enhance a creative act, we must let them stand as part of the underpinning for the design process.

The designer can factor psycho-physical units affecting social behavior into the environmental equation. By incorporating the cultural artifacts that create continuity in the environment, the built environment becomes richer and considerably more diverse. As a result, the designer, equipped with both a conceptual and a pragmatic typology, makes places coherent and understandable, based upon what he/she does with the environment.

Decoration, what is done to a surface, can announce an entrance or set a mood for a building without using words. Like a work of art, the entry point can celebrate or commemorate an event if the artist is sensitive to how artifacts create moods. Decoration can be a stimulant.

A building can become a partner in the dialogue between a place and those who participate in it. Choreographing the dance is often done on a flat surface, usually wood and usually resilient. The floor, the stage, actually responds to the impact points of the dancers on that platform when movement occurs. The unsighted and the deaf are dependent in varying degrees upon the slight "giving" of the surface; sound and texture also play interactive roles. If an array of signals is given to the stage, such as changes in acoustics, texture, resistance, color and pattern, and if light is added in myriad ways to emphasize or modify physical elements, then spaces can be made to look and "feel" different from their actual characteristics as a result of these signals. The performers "feel" space.

The sine qua non of architecture is perceiving or understanding three-dimensionality. Technique alone facilitates the making of art. Aesthetics, however, result from sense perception. Therefore, what does design have to do with creativity?

Technology and mobility are central to an argument for design as a stimulant to creativity. If a wheelchair can be designed to respond to sound-actuated commands through computer aided encoding and decoding of signals, I have every reason to believe that forces can be mustered to cause a similar decoding system for making of art. The design of a machine that follows the direction of an impaired person to make a picture, a painting, a drawing, a sculpture or building is not only possible but also probable.

The genesis for making a work of art is fundamentally internal. To know that technology can respond to feeling is a significant factor in the creative process.

A building or space can stimulate creativity but a place will more likely reinforce the act of making art. Territory, although the word has social connotations, suggests ownership even for limited periods of time. Ownership, personal identification with a given location, presupposes latitude in arranging or organizing that space to suit a particular purpose. Isolation, as an example, might be more compatible to creative work than sharing a place with others. But the edges of that space need not be walls from floor to ceiling or even barriers a few feet high. Separation between territories, places, may be nothing more than a stripe on the floor, the pattern or texture of an area, the individual's ability to control the type and amount of light. The important questions are, what constitutes the edge, elements and artifacts that make that space different from others and how does the resident perceive, interpret and use those elements and artifacts?

It is important to be able to modify a place, to know that a machine, if necessary, allows the artist an explicitly understood means of self-expression. When that understanding is an integral part of the creative activity the possibilities for personal expression are significantly expanded.

Test the medium, whatever it is, and apply the repertoire of characteristics that set up a dialogue between place and artist, thus territory and art serve as a primary form of human expression.

CREATIVITY, SELF-IMAGE AND SOCIAL COMPETENCY

Elias Katz
Co-Director
Creative Growth
2647 East 14th Street
Oakland, California

There are tremendous problems in the study of creativity and its relationship to the whole person. These problems have been recognized for many years and the result has been a vast array of definitions and frameworks, theoretical and applied, under which efforts have been made to identify, measure and quantify the factor known as creativity. No attempt will be made here to describe these definitions and orientations. A notable survey of approaches to the concept of creativity has been presented by Dr. Bloomberg in his book, Creativity. (1) Looking at the various types of orientations which he describes--the associative, psychoanalytic, humanistic, environmental, factorial, cognitive-developmental and holistic--the one which has the greatest relevance to the present discussion is the "humanistic" approach.

Even among the humanists there is considerable divergence in thinking. Nevertheless, certain major characteristics of creativity are agreed upon by Abraham Maslow, Rollo May, Carl Rogers and others. They tend to think of creativity as a quality of man--a self-actualizing force within the individual, ever-seeking to fulfill inner dreams and aspirations. Creativity is variously described as "originality," "expressiveness," "freedom of ideas," "integration of diverse items and thoughts into a whole," etc.

It is of interest that most of the work in creativity has focused on the creativity of highly intelligent individuals such as writers, scientists, administrators, researchers and artists. Almost no studies have been done of the creativity of the handicapped, such as mentally retarded persons. This is undoubtedly a reflection of the general attitude which places the handicapped in a lower status in our society.

Before proceeding further, it is necessary to define "creativity." As Florence Ludins-Katz has stated, "Creative self-expression is the outward manifestation of what one feels internally. This expression may find its outlet in painting, sculpture, music, dance, poetry or in many other forms. It may be what one sees or experiences in the environment or a transformation of it; or it may be a reaction to inner moods, feelings or sensations." (2)

In the Creative Growth program, handicapped people, many of whom are severely mentally retarded or physically disabled, express themselves creatively in painting, clay and other media, often with a high level of aesthetic merit. Over a period of time I have noted that among many of these creative people their self-concept as a self-sufficient and

independent person has distinctly improved, as has their personal and social adjustment. These observations have led me to believe that there is a connection between a person's creativity, his self-image as a more adequate person and his social competency.

These observations raise an interesting question. Here we have many severely retarded and disabled individuals who live in poverty or in homes with little cultural or other stimulation. Yet in our program they are able to express themselves in a very creative way. The question I ask is what in this environment makes it possible for them to be creative? Why is it that not one of these people is expressing himself creatively in any other place? I can only assume that our program provides a unique environment which enables him to create.

What are the characteristics of this environment? One could use words such as "love," "attention," "faith," "hope," These are not sufficient to define what is happening, other than to express the tone of the atmosphere. The following are more expressive of what is happening:

> There is consideration for the individuality of each person by all staff members.
> There is sensitivity to and awareness of what each person is trying to communicate.
> Each person is encouraged to communicate in his own way.
> There is tolerance for inabilities, technical inefficiency and failure to use skills in a normal way.

Over the past few years investigators have been developing procedures for identifying changes in the self-image of developmentally disabled persons. Some instruments permit the person to read (or to have read to him) several statements and to check what is true of himself. Unfortunately, such instruments rely heavily on verbal comprehension which is not sufficiently developed in most of our people.

I am especially interested in whether the person feels he is more capable of being self-sufficient, able to make his own choices, able to get along better with others, and able to overcome the problems he faces in his daily life. Since we do not have readily at hand a method for determining changes in the self-image of most of our clients, we must fall back on consensus among our staff, which closely observes what is happening to each person. We can usually agree that over a period of six months or a year there has or has not been a significant improvement in the individual's self-image.

My observations suggest that in our handicapped clients creative self-expression is related to self-image and social competency. By conducting longitudinal studies, using their creative art as an indication of their creativity and obtaining concurrent measures of their self-image and their social competency, we may be able to throw light on the effects on a handicapped person's total functioning when he has an opportunity to express himself creatively in the arts.

1. Bloomberg, Morton (Ed) Creativity: Theory and Research New Haven, Conn., College and University Press, 1973.

2. Ludins-Katz, Florence. "Creative Art Expression of the Mentally Retarded," in Katz, Elias (Ed), Mental Health Services for the Mentally Retarded. Springfield, Ill., C.C. Thomas, 1972.

CREATIVITY DEFINED

Florence Kaufman
Adjunct Professor
Department of Art
Eastern Montana College
Billings, Montana

Examining creativity and its impact on us is one of the most important themes we can pursue today. In an age when our culture is becoming increasingly complex and the information we receive is extraordinarily diverse, multidimensional and all too often contradictory, a reaffirmation of the power of our creative force -- that liberating vision that reveals to us what we really are and helps us achieve greater integration within our universe -- is especially important.

Contact with our creative force enters deep into our primal core structure that parallels the consistent pattern of paradoxes we live in. This phenomena of opposing forces occuring concurrently is a constant part of the mystique of our existence. Paradoxes of what we can know, understand and control, with what we do not know, cannot understand and cannot control, continually confront and challenge our realities.

Our galaxy travels at great speed in a space concept called infinity -- a concept that essentially contains no real content for us. The center of our world writhes violently, occasionally erupting into earthquakes and volcanos. Our subliminal consciousness contains conflicting energies of great power that we know little about. Yet, our universe is ordered into orbits, our earth has a rhythm of death and rebirth within the laws of nature and our bodies are organized into finely functioning parts. All of this interacts efficiently in that strange incomprehensible outpost called infinity.

On the inner end of that outpost is the mirror image manifestation of that same paradox of chaos and order within us, which is at the same time the source of our creative energy. To begin to understand the creativity generating from that energy, we must somewhat illuminate the phenomena of paradoxes in this amazing format we live in.

This circumstance of diverse elements within a context is common to all areas of the universe; it is a built-in component of the structure. When we succeed in ordering it or a very small part of it, we resolve a circumstance of diverse elements into part of our reality. One ordering leads to another spiraling the level of ordering upward closer to what we can achieve.

When isolating and dealing with ourselves, this ordering becomes the expression of our continual effort to resolve the tension of opposing forces within us -- often so raw

and centerbound that verbiage cannot be used to express the ordering. The only form they can take upon surfacing is a non-verbal one. This surface expression of an ordering of inner forces is our creative expression. The ordering is our creativity. One creative experience yields the step for the next creative experience each time becoming more coherent and integrated with the outside world while continuously raising the potential of realizing the what and who of what we are. It is the ultimate way we unite ourselves and reaffirm our identity stepping always toward greater awareness, integration and performance. And this is universal for all people from all populations with all realms of disabilities.

As I delved deep into myself for a definition of creativity, I recalled the joy of working with the disabled population and witnessing the exciting dynamics of creative energy in action. I entered my mind's eye and reviewed the growth spurts these wonderful people experienced in conjunction with their creative expression. People who had difficulty walking forgot to use their walkers in the excitement of creating; others with epilepsy did not experience siezures while creating. After a period of time with creative experiences, an angry man became soothed and was able to travel without becoming involved in disputes with fellow travelers; a woman who had always answered the question, "What's your name?," with her sister's name started answering with her own name.

I reflected then on my own creative experiences. I am an active sculptor but there have been periods in my life when I have not sculpted. For this reason or that, I have not been able to create. Those times were not my joyous times. The personal creating times were and are my joyous times. They are also the times of my personal growth spurts.

What is it? Why does this happen? What is it in this act of creating that makes us forget our physical props, jars us from passivity into action, from anger to calmness, from lack of self-awareness to self-awareness?

Why is the act of placing paint on paper, of drawing, of working with clay or other forms of non-verbal creating so soothing? What are these actions doing? Why is the act of creation so strong that it can stimulate growth? What need in us causes these acts to have this impact?

I began to delve into what I felt when I created and construct shapes I feel close to. The closest word response to my own experiences was:

Stimulation and wholeness or completeness.

The stimulation always makes me want to do more and the feeling of completeness or wholeness leaves me satisfied. I can't say why but I know it's there -- a warm full feeling of wholeness.

The next step was to figure out the where and why. Something that was so personal and had such a strong affect had to be related to an area that was very basic and very, very important.

I began to think of the makeup of man and why a feeling of completeness or wholeness was necessary. Were we incomplete and needing completion? I felt complete -- arms, legs, head and yet --- the other feeling of completion was different. The stimulation I could understand. My ideas were flowing and I wanted to go on. It was ME I was expressing and it was intoxicating.

I returned to my mind's eye and recalled Nannette. Nannette developed a fine sense of discipline and and ability to work and rework one painting until she was satisfied it was done. Was she experiencing a feeling of wholeness, completion? Was she reaffirming who she was?

I watched these people grow beyond the expectations their profiles indicated. I began to wonder if we really were complete. Was it possible that the outsides of our being, our physical selves, was complete and the deepest inside was incomplete, not whole? Did this act of creation complete us, make us whole? Were these the right words?

I think they are. I think creativity comes from the very center of our own being, beyond intellect, beyond rational thought -- from a center that is related to all the other inconsistencies in the universe. It expresses itself in non-verbal terms because that area of ourselves is non-verbal and cannot fit into verbal categories. And somehow, the creative acts that come from this source make it easier for us to live within this universe. Somehow they make a non-verbal sense of all our contradictory states.

I can't define creativity; I believe I have described it; I think I can recognize it and I know I can be reaffirmed by it. Can I prove it? I don't know.

My only conclusion is that this creative force and the ability to respond to it is the element that makes a person human. This core, this creativity, contains the factors of

one's uniqueness. For the handicapped using this ability and acknowledging humanness and individual uniqueness can be the difference between leading a vacuous life or a meaningful life.

CREATIVITY

Florence Ludins-Katz
Co-Director
Creative Growth
2647 East 14th Street
Oakland, California

Creativity is such a challenging word. It is so difficult to define and yet so apparent to the senses. I believe that creativity is an integral part of each person. It may be repressed, unused. It may seem to fade away at times, but it never dies. For man to rise to his greatest potential, creativity must be appreciated, stimulated, respected.

Creativity is the core of man. It is a vital and living force. It urges him to do things that are satisfying to himself. He may polish a stone just for the feel of it--or he may put nicks into it to satisfy his sense of touch--or he may place a drop of color on it for the pleasure it brings him--and then, he may give it to someone so that he can share his joy and his sense of accomplishment. Just a little thing, just a pebble he picked up on the shore and yet his creativity has transformed it and somehow in this act he has also transformed himself.

I find it necessary to try to define creativity so that I can better communicate my feelings and thoughts. It is like trying to pin down a cloud or a breeze. So much eludes definition; so much is lost.

Creative self-expression is the outward manifestation of what one feels internally. This expression may find its outlet in painting, sculpture, music, dance, poetry or in many other forms. It may be what one sees or experiences in the environment or a transformation of it; or, it may be a reaction to inner moods, feelings or sensations.

The essence of this definition is that creativity lies within the individual himself. Although there is a terrific drive for sharing, it is not necessarily a part of the creative act.

Let us pull this definition apart to see whether it has real meaning in explaining what I am trying to communicate.

"Creative self-expression is the outward manifestation of what one feels internally." By this I mean the complete involvement of the person in expressing his feelings. He may not be aware of exactly how he feels. But there is that sensation, sometimes very low keyed, sometimes explosive, for which he must find an outlet. Given the right environment, I feel that this force will result in a creative act. This is not limited to the savage or to the sophisticate, to the genius or to the retarded, to one civilization or to another. We find creativity in aboriginal artists, in

prehistoric artists, in twentieth century artists. It cannot be produced for money or for outside rewards. It is like breathing: for the organism to live, it must be there.

Can creative self-expression be an internal feeling with no outward manifestation? Internal feelings are an essential part of all of us, but these feelings in themselves are not creative self-expression. How many times do we paint a wondrous picture in our mind or sing a song within our brain? Not until that picture goes on canvas or a wall, not until that song is translated into music or words, is there real creativity. This is the difference between a dream and a reality, and creative self-expression is a reality.

The next part of our definition, "It may be what one sees or experiences in the environment or a transformation of it." So often a person walks through the city streets, looks up at the tall buildings, feels himself so small, so insignificant, and then suddenly it dawns upon him that without him and people like him there would be nothing there. He gets a feeling in his gut. He wants to share with others, to portray his feelings, to make his feeling known. Perhaps tonight he will go to his studio and he will paint. But what he paints may not be tall buildings but a feeling of infinity in which he and the buildings are merged.

A person walks through a forest. When he comes home he may paint the forest, or he may paint one tremendous trunk that symbolizes to him the eternal meaning of "tree" or of life.

Let us consider the last part of the definition, "It may be a reaction to inner moods, feelings or sensations." So often we ourselves are not aware of what stimulates us, of what changes our moods or feelings. We cannot always connect our feelings to what is going on in the world. But there is no question that we know how we feel. The sun may be shining, the birds may be singing, and we may have just been given wonderful news, but there is no telling how we really feel inside. The response to this internally may be one of flowing happiness, and then when we paint we are able to share this with others through our brilliant colors, through our love of light, through the joy that comes into the painting. But, on the other hand, given the same set of circumstances on another day, we may paint what we intensely feel: a dark and brooding picture.

Why is it so necessary to foster creativity in all people? Do the severely handicapped have lesser needs for expression or is their expression of less importance? I believe that

each person regardless of his physical or mental condition has the right to develop to his fullest potential both for his own satisfaction and for the good of society.

What would existence be like if suddenly the creative urge and its resultant expression would be eliminated? How could there be progress and change without the urge to create something new and different?

How dark and bleak the world would be if we all marched to the same tune, if we all had to fit a precise mold. It is only when the person is truly creative that he can fly and spin and sing and cry, "I am myself, I am unique, I am man."

PARTICIPATION OF PERSONS WHO ARE MENTALLY HANDICAPPED IN ARTISTIC AND CULTURAL ACTIVITIES

A Report
from
THE INTERNATIONAL LEAGUE OF SOCIETIES FOR THE MENTALLY HANDICAPPED

to

THE DIVISION OF CULTURAL DEVELOPMENT
OF THE UNITED NATIONS EDUCATIONAL
SCIENTIFIC AND CULTURAL ORGANIZATION

Presented by:
Carole May
Arts and Human Services Project,
120 Baylston Street, Room 302,
Boston, MA 02116

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A. Introduction

This report has been prepared on behalf of the International League of Societies for the Mentally Handicapped for Unesco's Division on Cultural Development on the suggestion of the Commission on Culture and Communication, specifically in relation to preparation for the International Year of Disabled Persons (United Nations Resolution 31/123, 31st Session of the General Assembly) to take place in 1981.

The purpose of the report is to summarize and recommend artistic and cultural activities of mentally handicapped persons as described by Member Societies of the International League, and to offer recommendations so that Unesco can study and prepare concrete action in favor of mentally handicapped persons during the coming years.

These activities have many purposes. They range from participation in creative, expressive work toward the goal of personal growth, to the production of artistic products that are sold on the basis of their merit. Some arts programs have social goals and are designed to foster interaction between retarded people and others.* Other arts programs have educational or vocational goals with the arts used as methods to assess persons' abilities, or to teach many different kinds of skills such as language, motor development, social skills, or even work habits. Some have a psychosocial role, such as family arts festivals, which help families with retarded children to appreciate their children's talents, to find support from other parents, as well as to gain community support.

One of the outstanding examples of a systematic approach to art expression by mentally handicapped persons has been carried out in Belgium, guided by the Experimental Psychology Laboratory of the University of Liège and supported both by private foundations and by public funds. It is documented in a special illustrated report entitled "Participation des personnes handicapées mentales à la vie culturelle et artistique" by Luc Boulangé, artist, with an introductory chapter by Jean-Luc Lambert, in charge of the research in this field at the University of Liège. The work began in 1976 in a small residential institution for persons with severe and profound mental retardation, many of whom were non-verbal and very limited in life skills. Yet, some of their productions, as can be seen from the photographic reproductions, are well deserving of the term "creative art". Quite unique, also,

*The terms mental handicap and mental retardation are used interchangeably in this report

is the use of full head masks, large and small, created by the retarded participants, and used in spontaneous, non-verbal dramatic expression. (See section on Theatre, page 45) Philosophy and methods of work are carefully described; there are chapters on exhibits, reactions of the press, and detailed outlines on training of the "animateurs" (organizers and staff).

There are many activities involving the creative arts and persons with mental retardation in different parts of the world that are not mentioned here. Documentation of these programs is scarce and difficult to gather; often arts activities are part of other services for retarded people and are not identified separately. One of our recommendations will deal with the identification of arts related programs and opportunities.

It must be stressed that, by plan, this report has not attempted to bring together detailed information on the role of the creative arts in the schooling of children who are mentally handicapped. Such programs are amply documented in special education text books and journals. Special mention should be made, however, of a report from Yugoslavia, where the special school system has long had particular emphasis on the use of arts, especially painting and drawing. At the Janez Levec special school for retarded children in Ljubljana a unique program has been developed which expands the use of visual arts to include intensive experience in film making, a medium closely related to present day cultural life in most countries. The children explore and develop their own creativity and technical experience through making films of different kinds, documentary films, or films with human actors performing a story, and especially through animated filmmaking, which gives particular scope to their creativity. The school reports:

"Children reveal many things about themselves through these films. Sincerity, simplicity and concreteness are the main virtues of their film narration, which brings us closer to their world about which so little is known."

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This report is divided into two sections:

Summary of Activities promoted by Member Societies to encourage participation of persons with mental handicaps in cultural and community life, and to stimulate their artistic abilities. This summary is organizaed into the following areas of activities:

arts programs/arts centers, exhibitions, arts festivals, music, theatre, sports, information.

Recommendations for projects that Unesco member states could consider for beginning implementation during the International Year of Disabled Persons, and a concluding statement of goals.

B. Summary of Activities

1. Arts Centers and Arts Programs

Arts centers and arts programs are dedicated to the idea that each person, no matter how handicapped, has a unique vision, and that everyone should have the opportunity to express his or her individuality and creativity through the art experience. While some programs focus on the visual arts and others on the expressive or performing arts, they all stress what a person can accomplish.

Some programs are designed specifically for mentally retarded individuals; others are designed to accommodate anyone. Some programs are sponsored by private groups; some by local or town government. Some are privately funded, supported by foundations or voluntary agencies, while others are funded with public monies through federal, state and county governments. The users of these programs must pay fees or receive scholarships, or may attend at no cost. Some programs are full-time learning/working activities, others are weekly or periodic events or classes.

Many of the programs stress the creative process while producing products of high quality. For example, there is a growing movement in Australia to use activity centers to replace the traditional industrial sheltered workshops. At Knoxbrook Centre, in Melbourne, Victoria, the whole activities program has been designed around the arts and production of quality crafts, and participants have achieved a high standard in weaving and rug making. Similar examples could be cited for centers in Finland and the other Nordic countries. Some programs sell the products to private collectors and textile manufacturers, for example Le Fil d'Ariadne, (see page 4 in this monograph for description), a textile workshop in Quebec, Canada, which designs, produces and sells quality works to businesses and banks. The AKIM Weaving Workshop in Jerusalem has been producing quality materials for the market since the early 1960's, even having a special exchange arrangement with contacts in Japan; in Los Angeles the Exceptional Children's Foundation Art Center sells designs for fabrics to various textile manufacturers.

Some programs sell services, for example the Alan Short Center, an art college in Stockton, California, for adults who are mentally retarded, has produced musical stage productions that tour conventions, fairs, and colleges. They also have a troupe of "square dancers" (American folk dancing) who entertain at various festivities and also provide classes to teach non-handicapped persons the various dance steps.

There are programs which provide vocational training in the arts, and are receiving specific financial subsidies for this purpose from the official rehabilitation agency, e.g., Spindleworks in Maine (USA), a fulltime textile arts workshop where 15 moderately and severely retarded adults learn to design and weave rugs, hook tapestries, and spin and dye their own yarn. Another full-time day activity program for adults is Gateway, in Massachusetts (USA) where handwoven goods and ceramics are produced, combining pre-vocational training with high quality craft work, under state support.

"L'Oeuvre d'emmanuelle" is a day center for mentally retarded persons over the age of 16 in Le Vieux-Chatelaillon, France, which specializes in creative and artistic craft development, in contrast to the industrial approach of many vocational training and sheltered work programs. In addition to the weaving and fabrics section, and one for production of dolls, marionettes, puppets of many kinds, there is emphasis on creative expression through drama and painting to give meaning to the leisure time of the individual.

Many examples could be given of special courses in the arts which have been offered to adults who are retarded, during their after-work hours, as in the case of the Swedish "study circles," or in Germany, as reported in 1973, for clients in a sheltered workshop who took part in evening courses brought to them by the local Volkshochschule (College of Continuing Education) in Hessen. In other countries adult education, or continuing education programs are offering increasing opportunities to persons with retardation to participate in the arts. An English book, After Sixteen, by Anne Henshaw (1979) describes a pilot project which started in 1972 and has developed into full time education for mentally handicapped students at Herefordshire College of Art and Design, some coming from adult training centers, others from a residential institution. Lifespaces Workshop (Boston, USA) is in the process of becoming a cooperating institution of the state College of Art, Other programs are developed as a separate art college,

as, for example, the Alan Short Center (see above) whose courses are all offered as extension courses of a nearby college.

Training in the arts may be offered on a part time basis. The Creative Growth Community Arts Program in Oakland, California, serves 100 handicapped people who attend twice a week in groups of up to 30 persons, meeting for three hour periods for sessions in painting, sculpture and printmaking. The center is housed in a commercial area of the city, easily acessible by public transportation. It is expected that in the future, a full time program can be offered to some very talented, but severely handicapped, adults so that they can be partially or fully self-supporting. Another California art center, supported by the Exceptional Children's Foundation of Los Angeles, offers a full day experience in work with batik, ceramics, enamel ware, decoupage, metal sculpture and painting for retarded people, ranging in age from 10 to 55 years.

Some programs supplement their arts offerings with other subjects in the area of personal development, for example, the W. J. Christie Centre in the State of Victoria, Australia, has a continuing education program which includes encouragement and practice in decision making. The Creative Growth programs offer personal counseling and independent living skills training as part of their services.

Most programs are based on a particular philosophy of life or philosophy of education. For example, Aigues Vertes, an anthroposophic "village" outside Geneva, Switzerland, lays strong stress on the aesthetics of daily living and the individual human value of each person, handicapped or not, as do all the village homes of the Camphill/Rudolf Steiner Movement based on this philosophy; celebration of seasons and festivals in aesthetically valued ways, and crafting of well designed objects belong to the life practices.

The Lifespaces Workshop is based on the conviction that to be able to affect one's environment is a strong source of self esteem. The participants design and make personally chosen articles for themselves, for their homes, their friends or their places of work. Lifespaces hopes to expand into a commercial shop where handicapped and non-handicapped people together serve as staff helping others to make things, as well as selling items they have made.

The Art Project at the Farm School, Santa Cruz, California (USA), as is true of many other school projects in many countries, is based on the philosophy that creative expression

promotes creative growth and, in turn, a more positive self-image. In this particular case, creative expression was built into the curriculum of a secondary school class of moderately and severely mentally handicapped youngsters. The result was the production of works that show an extremely high level of creativity.

Creative Growth is based on the belief that all people can gain strength, vocational ability, and fulfillment through creative self expression in the visual arts.

Social goals are stressed in numerous programs; for example, Lifespaces was developed as an integrated community workshop where people who are "labelled" as handicapped come together with people who are not labelled, and who function together on the basis of their strengths, not their weaknesses. It attempts to be a model program contributing toward a more open community which values all its members.

Art Projects for the Mentally Retarded, started in 1974 near Melbourne, Australia, by a group of eight volunteers, artists, parents or teachers, aims to enable children and adults who are retarded to speak for themselves, to acquire skills and express themselves individually; to accentuate the importance of the creative arts in providing another language to persons whose verbal skills are deficient or non-existent; to stimulate the work being done in schools and institutions and assist in organizing workshops and seminars on art and teaching; and, finally, to ensure that when any art of retarded persons is presented to the public, it is done in the same way as that accorded to professional artists.

a. Staffing

The teaching of creative art is a highly specialized skill. In addition to specialists who are employed by centers, art teachers and/or artists are key staff in the various programs mentioned. They have been incorporated in different ways. In programs like Lifespaces or Spindleworks, artists share their skills, and work as teacher/resources with participants. In Creative Growth they act as stimulators, giving help when needed. In programs like that of W. J. Christie Centre, staff with arts skills help other staff to realize the value of creative art, act as art advisors to staff members, and work with participants.

b. Training

A few training programs have been reported which teach artists to work with persons who are mentally handicapped or have other special needs; similarly, there are a few

examples of artists being employed to teach other professionals how to use the arts with handicapped people. The Arts and Human Services Project in Massachusetts (USA) is a publicly funded training program which trains artists to develop community oriented services which include handicapped and non-handicapped people. Much of the work developed by artists and others trained in the Arts and Human Services Project is documented in two publications: Humanizing Environments--A Primer: The most facilitating environments for children, their teachers and families, and Transforming Institutions with Play, the Arts, Environment Design. Other recent training plans developing in the USA are the use of teams of artists to teach teachers how to infuse the arts into everyday curriculum plans (Project Arts), and an artists-in-residence program for artists who are disabled with the goal to place such talented individuals as teachers in a range of school and art museum programs.

2. Exhibitions

Many member societies of the International League of Societies for the Mentally Handicapped have held exhibitions of works created by children and adults with mental handicap. The most prestigeous of these is without doubt that International Exhibition of Art by the Mentally Handicapped organized annually by the National Society of England, Wales and Northern Ireland. The 17th Exhibition held in 1979 displayed paintings and craftwork by nearly 200 artists from 37 countries, selected from many thousand entries. All the work on show is for sale and proceeds are sent to the artists. It is of interest to note that in those cases when the artist's tested "mental age" or "intelligence level" is included as identifying information, very little significance can be attributed to it, from the viewpoint of the artisty of the person's creative production. The general public and the purchasers of the art work see in them first of all, the quality and imagination of any good artistic production. A predecessor was an exhibit of paintings and drawings by mentally retarded children and adults from eight countries, arranged by the University of Wisconsin in 1959, but at that time the underlying interest was rather in the artist as "patient", although it was noted that "the aesthetic value of some of this art work is in itself of considerable interest".

The Brasilian Federation of APAEs (Association of Parents and Friends) has held its second very successful National Exhibition of Arts and Crafts on the occasion of its biennial Congress, in cooperation with the Ministry of Education and special education programs for mentally retarded children throughout the country. An interesting suggestion is made that "on a special day in small towns, perhaps in the springtime, on the initiative of parents' groups or special

education, retarded children should be sent to parks and squares to draw and paint sidewalks, walkways, and even walls. This can be a very special day and it is something lovely to see. Ordinary kids have done it, so can ours!"

Many art centers serving people with retardation have their own art galleries where they can display regular exhibitions of painting, sculpture, photographs and fine handcrafts. Traveling exhibits are often planned and are loaned to colleges, lobbies in public buildings, museums, the United Nations Gallery. In Spain, over the years, the savings banks have developed a special interest in assisting services for mentally retarded children and adults* and frequently display paintings and drawings in their offices and lobbies.

Exhibitions promote a great sense of pride, accomplishment and recognition for artists. Among those individuals who have achieved such recognition are Kyoshi Yamashita, born in 1922 and often called the Japanese Gauguin; Meb, a young French artist of considerable acclaim, who happens to have trisomy 21 (Down syndrome or mongolism); the Scottish born artist Richard Wawro, retarded and almost blind, whose work is sold in Europe, USA, Japan and Australia. In France, Personimages (Paris based, active nationally) is a recently established association whose goal, assisting persons who are mentally handicapped to develop their affective resources and their creativity in the arts, is being carried out through assistance in setting up studio workshops for music, painting, weaving, dance and drama, as well as by promoting exhibitions of art works. Research is also a goal, as is training of artist/animateurs for the workshop programs. It is recognized that the arts can provide a "new language" for persons who are mentally handicapped, and Personimages is eager to assist in this promotion, nationally and internationally. Among individual artists who have participated in this new movement are several young men from the group home and sheltered workshop in Maule, "Le Bois des Mesnuls" (of the A.P.E.I. - parents' association) namely, Robert Shouenbacher, Michel Clausel, and others, whose work has been exhibited widely. (Kodachrome pictures and slides are available.) It may be mentioned that the National Association of Parents of the Mentally Handicapped, U.N.A.P.E.I. in 1975 had a special issue on "L'art chez les handicapés mentaux" in No. 70 of its journal Épanouir.

* By law Spanish savings banks must use part of their profits for social and cultural purposes.

3. Arts Festivals

Arts festivals differ from exhibitions in that they also provide opportunities for participation in a community celebration of art and cultural experiences through music, dance, drama and the visual arts, usually involving both handicapped and non-handicapped people. They may include opportunities for artists with disabilities to teach non-disabled persons, as, for example, when the students and staff of the Australian W. J. Christie Centre near Melbourne led a beginner's workshop for the general public at an arts festival.

"Very Special Arts Festivals" have been organized in the United States in recent years under the auspices of the National Committee, Arts for the Handicapped (see page 49). In each state the festivals include introductory art experiences, as well as performances and exhibits, and have involved more than 15 million handicapped children and youth, culminating in a "National Very Special Arts Festival," a gala celebration with participation by children from across the country.

Another specific focus of arts festivals may be to give support to families of children with mental handicaps. Such Family Arts Festivals have been publicly funded by the Massachusetts Department of Mental Health, encouraging positive family experiences and attracting the participation of brothers and sisters from a range of ages.

4. Music

People are always surprised when persons who cannot read or write show proficiency in music. At the same time, music and rhythm have traditionally played a very important role in the teaching of retarded children, from the earliest pre-school programs onwards.

Nothing is more moving than to see a group of restless, dishevelled looking, blind and apparently profoundly handicapped individuals suddenly stop their stereotyped rocking movements, become silent, and give their whole intense attention to the sounds of a Beethoven symphony, with intermittent comment and interpretation by the teacher of music. The writer will never forget such an experience in a Dutch institution.

As ever more evidence accumulates of the functional capabilities of persons with retardation, notwithstanding their low rate of measured intelligence, more and more have been given the opportunity of learning to play a musical instrument. As a matter of fact, such performances, both instrumental

and voice, have become so commonplace that few of the reports submitted to this enquiry included any mention of musical activities.

Among those which did, the Hong Kong Association noted that since 1978 their retarded youngsters are now accepted as participants in the annual Music Festivals held for school age children (and also in the Folk Dance Festivals), receiving honorable mention for their performances. They bring home prizes also from the special "Talent Quest" held for all persons with disabilities. A group of young French musicians has toured the British Isles, giving concerts of classical music on invitation of the British National Society, some of whose members happened to hear a local concert while vacationing in the area of the residential school for the mentally handicapped which the boys attend. Malta mentions their Christmas pageants, with Christmas singing certainly the highpoint, and shepherds' and angels' parts even for those who carry their notes in their back pockets.

The most impressive music celebration is, perhaps, the Finland where seats are sold out in Helsinki's Finlandia House weeks in advance and the big city newspapers send their regular music critics to report on the orchestral and individual performances of the "retarded" artists who are appearing. In the last year this has become a regional as well as a national concert, with groups coming from the other Nordic countries to participate and enjoy the togetherness of performing and being together. In music there are no language barriers.

5. Theatre and Drama

Theatre companies composed of mentally handicapped and non-handicapped adult actors exist in Canada and in the United States. The Famous People Players (Canada) and Theatre Unlimited (USA) have achieved professional status and considerable acclaim. Famous People Players is a "black light" company which uses full size puppets; its actors include persons who attended schools for moderately and severely retarded children in Toronto. The approach used by Theatre Unlimited, known as developmental theatre, is based on group processes which emphasize each individual's resources and abilities, lending structured and improvisationally open ended experiences. Their productions have helped to change attitudes about people who are disabled.

Programs that use creative dramatics have afforded persons with mental retardation opportunities to participate in varied dramatic experiences. The Sesame Company has long

been active in Great Britain; its actors/teachers are experienced in working with persons who have severe handicaps, and have provided many in residential institutions with their first expressive experiences. Role playing is used for the mentally handicapped people to try out new experiences, like shopping or ordering food in a restaurant, making a dramatic rehearsal of a life skills experience. Sesame also has a theatre group that uses extensive audience involvement; for many persons with mental handicap this limited participation has been a beginning step in communal creative activity.

Mentally retarded students at the Alan Short Center in Stockton, California, produced a musical called "Fatso" which has been presented at state fairs, colleges and conventions and has, in the process, become a strong force for positive attitude change toward handicapped persons and their abilities. It has influenced the American Community Theatre Association's proposed policy designed to assist handicapped citizens to participate in theatre activities. It has also changed the handicapped students themselves who realize that they have indeed transcended the limits that others had placed on them in the past.

In the report prepared by the Belgian artist Luc Boulangé, a stage production called "Le Spectacle" is described (later filmed and shown nationally on television). It explains the experiences with eight actors, selected from a day center for severely handicapped adults in Liège, who, together with the helper/organizers ("animateurs") and a small number of musicians, developed a mutual creation of strong dramatic value. They used non-verbal expression (gestures and action), and gaily colored papier-mâché masks in the form of "Grosses Tetes" and "Petites Tetes" which they made themselves. Using puppet theatre techniques, each actor chose to interpret the music of one of the instruments, and the final performance, in four acts, was worked out over a period of two months during two-hour rehearsals held twice each week. Press reactions to this theatre production and to the paintings and drawings of this group and others, included the following:

> "Handicapped? Yes, certainly. It would be absurd to deny it. But at the same time, rich in feelings, in emotions; capable of reactions very like our own. They deserve our respect and attention, rather than a sad smile of compassion."

6. Sports and Recreational Activities

The attitude of overprotection which has characterized the care and programming for mentally retarded children and adults in the past has led in many countries to a rather pronounced neglect of sports activities and often even of basic gross motor (large muscle) development. In recent years, this has been recognized as a severe omission, not just because of the obvious advantages to the physical development, but also because of the concommitant social and indeed cultural significance.

Two different lines of approach have been developed to remedy this neglect: the one has stressed use of movement, rhythm, dance, and music; the other has made use of sports activities. While it might appear that only the movement/rhythm/dance approach would fit into the context of "Cultural and artistic life," in fact the sports generally understood under the concept of the "Olympics" are very much part of our modern world culture. Therefore, the "Special Olympics" as initiated and sponsored by the Kennedy Foundation in the USA and increasingly in other countries, should receive mention in this report, and consideration as an important area of emphasis.* The mission of Special Olympics is:

> "to provide year-round training and athletic competition in a variety of well-coached Olympic-type sports for mentally retarded individuals by providing them with continuing opportunities to develop physical fitness, prepare for entry into school and community sports programs, express courage, experience joy and participate in the sharing of gifts, skills and friendship with their families, other Special Olympians and the community."

In a few countries sports activities for persons with mental handicaps are included in the organizations of sports for persons with other disabilities, but in general, this has not been the case, although it will doubtless happen more frequently in the future, as more attention is given to the physical recreational needs of children who are retarded.

The British Gateway Clubs sponsored by the National Society for Mentally Handicapped Children and Adults provide a great variety of culturally related leisure time activities,

*The Kennedy Foundation is also encouraging a program known as "Families Play Together."

including sports, drama, crafts, social dancing, and interaction with non-handicapped peers. In like connection could be mentioned the social clubs in Sweden, the Boy Scout and Girl Guides organizations, both integrated and "special", the Youth ARC movement in the USA and Canada, holiday travel enjoyed by many groups, particularly in Europe, and, finally, the organizations of persons with mental retardation by and for themselves with minimal outside assistance, under such names as "People First," "Project Two," "Mohawks and Squaws."

7. Information and Resource Services

Information and resource services on arts for persons who are handicapped are obviously of great importance in increasing activities making use of the arts. Their functions should include:

- the compilation and dissemination of information,
- giving assistance to cultural institutions to improve their programs and facilities,
- encouraging institutions which serve persons with handicaps to incorporate cultural resources in their programs,
- helping to increase the use of cultural facilities by persons with disabilities, and
- producing and distributing media materials and documentation.

Among centers which have helpful information specifically pertaining to persons with mental retardation are the following:

- John Foster Reference Library, National Institute on Mental Retardation
  Canadian Association for the Mentally Retarded
  York University
  4700 Keele Street
  Downsview, Ontario
  Canada M3J 1P3

- Information Service and Bookshop
  National Society for Mentally Handicapped Children and Adults
  NSMHCA Centre
  117 Golden Lane
  London E.C.1, Great Britain

- Servicio Internacional de Informacion sobre Subnormales
  Reina Regenta, 5
  San Sebastian, Spain

In recent years, two organizations interested in arts and the handicapped, including the mentally handicapped, have been created in the United States. The National Committee on Arts for the Handicapped (1701 K Street, Washington, D.C. 20006) was established in 1975 to extend opportunities for handicapped children to learn in, about, and through the arts; it is an affiliate of the John F. Kennedy Center for the Performing Arts and operates as a national coordinating agency for the development and implementation of arts programs for handicapped children and youth. The Committee

- collects and disseminates information about curriculum and instruction in the arts for the handicapped,
- exemplifies and supports model arts programs being used successfully with handicapped children and youth,
- develops a greater awareness of the need for and benefits of expanded arts opportunities for handicapped persons,
- sponsors a National Very Special Arts Festival every year which brings together young handicapped artists from across the nation in a celebration of all facets of the visual and performing arts.

The other major information source in the United States is the National Arts and Handicapped Information Service (The Arts and Special Constituencies Project, National Endowment for the Arts, 2401 E. Street, N.W., Washington, D.C. 20506). Initially, a joint project of the National Endowment for the Arts and the Educational Facilities Laboratories, its focus is on accessibility of all arts programs for people with disabilities. Documentation available includes specific information on how to make visual arts and performing arts programs accessible, in the widest sense of the word, and can be categorized as follows:

- arts curriculum materials,
- listing of programs for handicapped students,
- accessible arts programs throughout the USA,
- listing of information centers and consultants providing technical assistance on the arts and handicaps,
- a comprehensive annotated bibliography on audio visual media, books and other materials,
- a catalogue of conferences, seminars, lectures, workshops, special exhibitions and publications with news on the arts and handicapped people, and
- suggestions on where and how to look for funding for arts programming.

C. Recommendations and Conclusions

1. Arts Programs

a. There is need to train staff who work with mentally retarded people to become aware of the potential of the arts as methods to achieve individual and group goals.

b. Unesco member countries should survey the staff working with mentally retarded people and link training to include artists as part of the staff. Larger organizations should at least have the services of an artist as consultant.

c. Unesco member countries should establish scholarships for teachers and other professionals working with the handicapped (similar to the Churchill Fellowships, for example) to enable experienced professionals to explore the field of the creative arts and exchange ideas with colleagues in other countries.

2. Exhibitions

a. Unesco member countries should actively encourage their major art museums to acquire pieces of art created by artists who are mentally retarded, and to have special exhibits of works of handicapped artists regularly.

b. Works by mentally retarded artists should be included in the exhibitions displayed in the lobby of the Unesco Headquarters in Paris.

c. When Unesco member countries encourage public places to exhibit public art for public purposes, works by handicapped artists should be included in these exhibitions.

3. Arts Festivals

a. Unesco member countries should have annual arts festivals that would focus on family-type activities for families with children who are handicapped; there should be other festivals where artists with mental handicaps present their work to the handicapped and non-handicapped public.

4. Theatre

a. Unesco member countries should encourage theatre groups to reach out to include handicapped persons in their audiences.

b. There should be performances by handicapped actors as well as plays about handicapped people in all major theatre cities.

5. Resources and Information

a. Unesco member countries should collect information on arts and the handicapped, on what is happening and what should be happening; an on-going information network should be started in the form of newsletters, publications, bibliographies.

b. Articles about arts and the handicapped, and about artists who are mentally retarded should appear in the Unesco COURIER.

c. Unesco member countries should help to establish an informal international league of artists who are mentally retarded; they would be represented on the board of directors and would take part in policy decisions.

d. Unesco member countries should identify and develop publications and other media to be used in education of the general public. These would include books and films on the life and achievements of artists who are retarded or have other disabilities.

e. As was pointed out by one respondent country (India), the volume of artistic products created by persons with mental handicaps has increased to such an extent that there is need for assistance in setting up some central or regional marketing organization. It is hoped that the UN agencies can give consultation and help in this area.

In conclusion, it would seem appropriate to quote in full the stated aims of the Art Project for the Mentally Retarded, the organization in Australia created and operated by a group of eight volunteers (artists, parents, teachers and friends), with a view toward their general adoptions. These aims and goals are;

1. To enable the retarded to speak for themselves, thus emphasizing the positive aspect of ability to acquire skills and express themselves individually.

2. To accentuate the importance of the creative arts in providing "another language" to people whose verbal skills are deficient or non-existent.

3. To stimulate the work being done in schools and institutions and assist in organizing workshops and seminars on art and teaching.

4. To ensure that when any art of the retarded is presented to the public it is done in the same way as that accorded to professional artists.

"The Committee believes in the importance of the creative arts in the lives of the mentally handicapped, particularly for those nearing and into their adult years and we have emphasized the part painting and drawing can play in their development. The enrichment of personality that comes through the enjoyment of the experience of colour, line and texture, as well as music, dancing and drama, is important to people whose life experiences are limited. The opportunity for expression no matter how tentatively, the delicate, sensitive and fragmentary responses of the very handicapped bring rewards and a sense of achievement. In stressing the aesthetic, creative aspects of its policies, the Committee emphasizes the importance that in this instance, people who are retarded have something to give to others who are "non-retarded", rather than one more exercise in which they are recipients, and not donors."

D. References*

Page 36 - "Participation des personnes handicapées mentales à la vie cultural et artistique" by Luc Boulangé, for the International League of Societies for the Mentally Handicapped, Brussels, Belgium, October, 1979, for the report requested by the Committee on Culture and Communication, Unesco.

Page 37 - Janez Levec School in Ljubljana, "Film making used creatively by our retarded children," by Borko Radescek. C/o the National Association "Savjet organizacija za pomoć mentalno retardiranim osobama u SFRJ, Prilaz JNA 43/III, Zagreb, Yugoslavia.

Page 38 - Knoxbrook Centre in Melbourne: c/o Australian Association for the Mentally Retarded, P. O. Box 647, Canberra City, A.C.T. 2061 Australia, or Art Project for the Mentally Retarded, see p.

38 - Le Fil d'Ariadne, Atelier protégé en artisanat d'art 130, rue du Port, Montreal, Canada H2Y 2N8

38 - AKIM Weaving Workshop in Jerusalem, c/o Israel Association for Rehabilitation of the Mentally Handicapped - AKIM, 116 Allenby Street, Tel Aviv, Israel 65 817

38 - Exceptional Children's Foundation Art Center, 3935 Crenshaw Blvd., Los Angeles, California 90008, U.S.A.

Page 39 - The Alan Short Center, 521 East Acacia, Stockton, California 95202. See "Art expression that changes people's lives" in Mental Retardation: The Leading Edge, 1978 Report to the President, Washington, D.C., The President's Committee on Mental Retardation, 20201, U.S.A.

39 - Spindleworks, Brunswick Craft League, Brunswick, Maine 04011, U.S.A.

39 - Gateway Center, 62 Harvard Street, Brookline, Massachusetts 02146, U.S.A.

*In case the specific street address is not given, information can be requested from the other source listed.

Page 39 - L'Oeuvre d'Emmanuelle, Centre d'aide par le travail à vocation artisanale et artistique, 17340 Le Vieux-Chatelaillon, France

39 - Swedish study circles, information from the national association Riksförbundet för Utvecklingsstörda Barn, Ungdomar och Vuxna, Box 5410, 114 84 Stockholm, Sweden.

39 - Hessen Volkshochschulen, information from Bundesvereinigung Lebenshilfe fUr geistig Behinderte, Postfach 80, 3550 Marburg 7, Fed. Rep. of Germany.

39 - After Sixteen, Full-time further education for mentally handicapped students at Herefordshire College of Art and Design, by Anne Henshaw, London, National Society for Mentally Handicapped Children, 1979, 88 pages. The Bookshop, NSMHC Centre, 117 Golden Lane, London ECIY U.K.

39 - Lifespaces Workshop, The Arts and Human Services Project, 120 Boylston Street, Room 302, Boston, Massachusetts 02116, U.S.A.

Page 40 - Creative Growth, 2505 Broadway, Oakland, California 94612, U.S.A. Florence Ludins-Katz and Elias Katz, founders, have edited Creative Growth of the Developmentally Disabled, Oakland, California, Creative Growth, 1977, (2nd printing 1978). 31 pages, illustrations in color.

40 - W. J. Christie Centre, Mildura, Victoria, Australia. Also: STAR, Victoria Association for Retarded Citizens, 93 Drummond Street, Carlton, Victoria 3053, Australia.

40 - Village Aigues-Vertes pour Handicapés Mentaux Adultes, 1312 Chèvres, Geneva, Switzerland.

40 - Farm School Art Project, Santa Cruz County Board of Education, 701 Ocean Street, Santa Cruz, California 95060, U.S.A.

Page 41 - Art Project for the Mentally Retarded, 60 Illawarra Road, Hawthorne (nr. Melbourne) Victoria 3122, Australia. Major Exhibitions: "Minus Plus"; and "Tommy's World", which was supported on tour by the Australian Government as part of the International Year of the Child.

Page 42 - Arts and Human Services Project, (see page 39) Humanizing Environments - A Primer, the most facilitating environments for children, their teachers and families. Elaine Ostroff, Cambridge, Massachusetts, The Word Guild, 1978. 92 pages, photographs. Transforming Institutions with Play, the Arts, Environment Design, Elaine Ostroff & Roy Tamashiro, editors, Amherst, University of Massachusetts School of Education, Planning for Play Project, 1976.

42 - Project Arts, Maryland State Board of Education, Baltimore, Maryland, U.S.A.

42 - International Exhibition of Art by the Mentally Handicapped National Society for Mentally Handicapped Children and Adults, 117 Golden Lane, London ECIY, U.K.

42 - Federação Nacional das APAEs, SCS Edificio Bacarat 10/1005, Brasilia DF (information from Mrs. A. M. Estrázulas, Vice-president; c/o Associação de Pais e Amigos dos Excepcionais (APAE) de São Paulo, Rua Loefgren 2, 249, 04040 São Paulo, SP, Brazil.

Page 43 - "Personimages", 27 bis, Rue Miollis, 75015, France

43 - A.P.E.I. du Bois-Mesnuls, (Association de Parents d'Enfants Inadaptés) Le Bois des Mesnuls, 78580 Maule, France (Foyer-Atelier).

43 - U.N.A.P.E.I. (Union Nationale des Associations de Parents d'Enfants Inadaptés), 15, rue Coysevox, 75018, France

Page 44 - National Committee, Arts for the Handicapped, See page 49

44 - Family Arts Festivals: see Arts and Human Services Project, 120 Boylston Street, Room 302, Boston, Massachusetts 02116, U.S.A.

Page 45 - The Hong Kong Association for Mentally Handicapped Children and Young Persons, Duke of Windsor Social Services Building, Room 705, 15 Hennessy Road, Hong Kong.

Page 45 - Ghaqda Ghall-Mentalment Inkapacitati (Society for the Mentally Handicapped), 19 Nursing Sisters Street, St. Julian's Malta

45 - Le Quintette de Boissor, Lot, France. (Reported in Parents Voice, September 1976, NSMHC.)

45 - Kehitysvammaisten Tukiyhdistysten Liitto r.y., (National Parents Association), Itsenäisyydenkatu 11A, 3350 Tampere 50, Finland.

45 - The Famous People Players, information from NIMR Reference Library, 4700 Keele Street, Downsview, Ontario, Canada

45 - Theatre Unlimited, a special project of the San Francisco Recreation Center for the Handicapped, 207 Skyline Boulevard, San Francisco, California 94132, U.S.A.

45 - Sesame Company, George Bell House, 8 Ayres Street, London SE1 U.K.

Page 47 - Special Olympics, The Joseph P. Kennedy Jr. Foundation. 1701 K Street, Suite 203, Washington, D.C. 20006, U.S.A.

47 - Federation of Gateway Clubs, NSMHCA Centre, 117 Golden Lane, London EC1Y, U.K.

Page 48 - Youth ARC, Association for Retarded Citizens, National Office, 2709 Avenue E East, Arlington, Texas 76011, U.S.A.

Page 49 - National Committee, Arts for the Handicapped, 1701 K Street, Suite 8801, Washington, D.C. 20006, U.S.A.

49 - National Arts and Handicapped Information Service, The Arts and Special Constituencies Project, National Endowment for the Arts, 2401 E. Street, N.W., Washington, D.C. 20506, U.S.A.

Page 51 - Federation for the Welfare of the Mentally Retarded (India), 3 Red Cross Road, New Delhi - 110001, India.

ART AS A CAREER

Jack Slutzky
Associate Professor
Associate Educational Specialist
Art Department
National Technical Institute for the Deaf
Rochester Institute of Technology
Rochester, New York

In a recent issue of "Occupational Quarterly" there appeared an article entitled "Jobs for Artists". Having spent the last ten years training young adults for careers in the arts, I was quite upset. Upset because the tone of the article was extremely pessimistic, and in the hands of financial people or parents, devoid of an understanding of the arts, it was downright counterproductive! Articles of this type are almost never authored by artists, and are almost always used as justification to cut art budgets, because there are no jobs in art. This article is no exception. The author is not an artist, and obviously, has never been one.

Author Martin wrote, "The number of jobs for art graduates is not keeping pace with this growth (referring to the number of graduates) and in some industries employment is actually declining." A few words later Ms. Martin states, "compounding the employment problem is the lack of complete statistical information on where artists work." A simple comparison makes it evident that the problem is not the number of jobs available, but the lack of information used in authoring "gross" generalities!

This article typifies one of the major problems which face those who must justify expenditures necessary for proper art training. When such misleading data are evaluated by administrators pursuing budgets with the sensitivity of a C.P.A., it is not surprising there is a lack of support, understanding and encouragement from parents, schools and communities for students to take the arts seriously and pursue careers which could be personally and economically rewarding. Historically, the arts have been positioned as "step children" in school curricula and societal considerations; in today's extremely tight economy, the problem becomes more manifest.

I am not denying the statements of Ms. Martin, nor am I saying there are not problems. I am merely presenting a case for a deeper, more expert analysis of the arts, so that those who show a disposition and ability toward the arts will be encouraged to pursue them. Too often we find adults living frustrated lives, unhappy at work, and in constant search for a career which offers economic viability and personal satisfaction. The myths about the arts and artists are staggering; the fear and lack of understanding of the arts is overwhelming; the challenges to those working in the arts are exciting. The rewards of our efforts will go a long way to make this country a more healthy, stable, caring society.

For the past ten years, the National Technical Institute for the Deaf (NTID) has had an art program. During that period we have had better than a 90% success factor in placing our graduates in good jobs with upward mobility across the country Ford Motor Company, Texas Instruments, IBM, Lockheed, and Benton & Bowles are some of the major corporations employing our graduates. In fact, this year available jobs were in excess of the number of students prepared for employment. Yes, we are unique. The NTID curriculum is well conceived and in a constant state of scrutiny. We maintain a close link with business and industry to insure the appropriateness of our offerings. We prepare our students with a sound technical foundation and vocabulary, and then slowly and meticulously develop application skills. The placement preparation is not an after-thought. It begins from the first day a student enters our program and continues until the graduate is gainfully employed and beyond. Nothing is left to chance. Competency and creativity have never gone out of style. There are now and will always be jobs for those well trained and willing to work. Business and industry are the first to say that enthusiastic young people are the future life blood of a company as well as the guarantee against stagnation.

The remarkable thing about the success we are having is the fact that all our students are deaf. That's right, deaf; people with handicapping conditions.

One of the fundamental problems facing society is that of "labeling". A predisposition toward classification, a lack of initiative toward the pursuance of facts prior to making decision. All are leading causes of discrimination, hatred based on fear, and obsolescence. These attitudes stifle able-bodied persons, and contribute to the preventing of people with handicapping conditions from attaining their rights to fulfilling and productive lives. How can they, the handicapped, have a chance? Let us do for them, and care for them; it is safer and much more benevolent.

I have just described one of the major flaws in the educational system and social service delivery system we so graciously and beneficently offer persons with handicapping conditions. Denied the right to do for themselves, deprived of the right to painstakingly develop discipline and skills, inhibited by the attitude that less is all that is needed, "they" will do, perform, and sublimate their own needs to meet the expectations of the providers.

What does all this mean? Isn't it time we stop making crippling conditions out of handicapping inconveniences? Isn't it time to stop "killing" our kids with an all encompassing blanket of over-protection? Isn't it time to put a halt to the status quo? Can't we allow people, non-labeled people, the opportunity to succeed or fail on their abilities? At NTID, people who are deaf are proving daily that they are capable, productive, talented human beings; people who are blind are functioning professionally at all levels of business and industry; people who are orthopedically handicapped are showing equal success in the marketplace; people with differing levels of retardation are proving themselves capable when given an opportunity to succeed. A three-year study at the University of Michigan has shown that even severely retarded adults can master fairly complex jobs that had been regarded as totally beyond their capabilities.

What does all this mean as we enter a new decade? For one thing we are faced with a paradoxical situation. On one hand, this new decade promises great strides for people with handicapping conditions. We have new federal regulations specifying equal opportunities in the work force and in education. We have achieved a beginning level of sensitivity among the populace about handicapping conditions, and the people with them; we have more successful role models than ever dreamed about. Yet, on the other hand, we are still plagued with the age old problem of prejudice, the "they can't do it" syndrome and a slow-moving, somewhat reticent delivery system of services.

If we choose to look at the problem in an objective fashion, without trying to place guilt, we find that many of the problems encountered are a result of our own making. All the involved parties -- the medical profession, the teachers, the social service people, the support personnel, the parents, and the consumers themselves -- share the responsibility of working in isolation. Rather than developing a consortium of interacting and interdependent resources, each of the parties states its own case, makes independent recommendations, and walks away from open, honest, and sometimes painful dialogue. This process isolates, minimizes expectations, and maximizes inappropriate behavior of both those with handicapping conditions and those without handicapping conditions who can and must get involved if we are to change the status quo.

Thus, people with handicapping conditions continue to fall back on their handicapping condition when things get rough. Why not? They have heard from the beginning they are

different, they have been overprotective or ignored, they have been passed along to anyone willing to represent them as an expert. They have been patronized, told what to do and/or what not to do. They have not been told why or why not, they have not been urged to excel; in some cases they have become guests in their own homes. So all that is left for them to do is to use their native intelligence to maximize their use and abuse of the system.

How can anyone be surprised when able-bodied people feel uncomfortable when having to face people with handicapping conditions? How can we get up-in-arms when people with handicapping conditions are denied an opportunity to prove themselves in the work force? Why should we become angry when state legislators fall prey to lobbies and continue to hamper legislation that would mandate equal rights? I am in no way attempting to justify these kinds of behaviors. I am simply attempting to lay out the unabridged conditions as they exist, and, in doing so, focus on our task and develop a workable, obtainable plan of action.

All of this becomes the landscape in which we are working. We, the art teachers, working with people who happen to be deaf, or with other handicapping conditions, need to recognize the situation, with our eyes wide open, with our hearts full of hope and perseverance, and our heads full of data and ideas to enable us to forge ahead. We must assist our clientele in gaining their rightful share of employment opportunities and enrichment through the arts.

Art as a career can be broken into two distinctive categories, Fine Art and Applied Art. I define Fine Art as the process of creating something to satisfy the needs of the creator, whether it be in the area of painting, drawing, printmaking, sculpture, collage, assemblage or any combination of the above. There is no mass production, and the art work is usually created first and sold at a later time. There is a certain amount of commissioned work in the unique style of the artist, and it is usually a single unit.

Applied Art is the process of applying one's skills to solve another person's needs and/or problems. Applied Art is used to motivate some kind of behavior or response as it relates to the promotion of a person, product, or thing. Most applied artists are employed by a person or company, be it an advertising agency, art studio or service, a publishing company, a corporate art department, a manufacturer, or a governmental agency. Some applied

artists are self-employed, commonly known as freelancers, who may be hired after a task is identified and the conditions of employment settled upon (length of task and schedule of payment).

Artists also find employment in the area of crafts in several capacities: the craftsperson may be employed by a company; as a self-employed craftsperson vending his or her own work; as a member of a guild or co-op; or as a fine artist, using his or her craft as a medium exploring a particular world.

Although there is limited statistical information available regarding the numbers or locations of practicing artists who are deaf in the areas of Fine or Applied Art, one fact is clear: deafness, or any other handicapping condition by itself, does not preclude a person from becoming an important, productive, creative member of the art community.

A listing of career areas in the arts is shown here.

Advertising artist
Airbrush artist
Animator
Architectural model builder
Architectural renderer
Art director
Audio-visual artist/designer
Billboard artist
Book illustrator/designer
Calligrapher
Cartographic assistant
Cartoonist
Catalogue illustrator
Ceramic artist
Charist
Courtroom sketcher
Decorator
Direct mail designer (layout)
Display artist
Display designer
Drafter
Editorial illustrator
Engraver
Environmental designer
Etcher
Exhibit designer
Fabric designer
Fashion designer
Fashion illustrator
Filmmaker
Furniture designer
Glassblower
Graphic arts technician
Graphic designer
Greeting card artist
Heraldry (coat of arms) designer
Illustrator
Interior decorator
Jewelry designer
Label designer
Landscape architect
Letterer
Mechanical & production artist
Medical illustrator
Motion picture animator
Motion picture scenic painter
Mural artist
Museum artist
Newspaper illustrator
Newspaper layout artist
Outdoor sign letterer
Outdoor sign painter
Package designer
Pasteup artist
Photographer retoucher
Pottery designer
Product designer/illustrator
Quick sketch artist
Renderer
Scientific illustrator

Set director
Show card artist and letterer
Sign painter
Silkscreen artist
Stained glass artist
Stencil cutter
Textile designer
Topographer
Typographical artist
Upholstery fabric designer
Window display artist & designer
Zinc and copper engraver

Information about the arts may be secured from the sampling of sources listed here.

Society of Publication Designers
P. O. Box 1051
Radio City Station
New York, NY 10019

Art Directors Club of New York
488 Madison Avenue
New York, NY 10017

Packaging Institute USA
342 Madison Avenue
New York, NY 10017

American Assoc. of Advertising Agencies
200 Park Avenue
New York, NY 10017

Package Designers Council
299 Madison Avenue
New York, NY 10017

Television Bureau of Advertising
1 Rockfeller Center
New York, NY 10020

Council of the Arts
570 Seventh Avenue
New York, NY 10017

American Craft Council
P. O. Box 561
Martinsville, NJ 08835

PLACEMENT

Placement, as a part of the training/weaning process, is often a missing component of many programs and is without doubt the most important aspect. In essence it is the bridge which enables students to successfully locate employment and grow in the marketplace.

Placement assistance is extremely important for able-bodied persons seeking careers in the arts, but for a person with a handicapping condition, it becomes almost a must!

I am not talking about a traditional placement service. I am talking about a team of professionals able to analyze existing conditions and develop effective, flexible strategies to help the student acquire social and personal competencies, demonstrate skill acquisition (the portfolio), and find and keep a job. Only through this thrust will our clientele be able to enter and successfully maintain themselves in business and industry.

In the case of a person who is deaf, the simplest problem to overcome is the loss of hearing. What really needs to be addressed are the effects of deafness on that person growing up in a hearing world, or entering a silent world without preparation. I am sure the same is true for other handicapping conditions. Because my area of expertise is in the area of deafness, I will share with you what is being done at NTID, and hope you can apply these strategies to your own situation.

SOCIAL/PERSONAL

The biggest problem we face in working with a person with a hearing impairment is the lack of self-concept. For most of that person's life he or she has grown up knowing he or she is different. They learn very quickly their difference is interpreted as burdensome. They are the cause of pain for their parents; they are treated differently, usually over-protected or ignored. They are either shunted off to a residential facility where they can be with "their own kind" or smothered with caring. They are permitted to become underachievers or "spoiled rotten", or both.

Because learning and intelligence is measured by one's ability to use and read the English language, people who are deaf are put into the not quite "dumb" category, but far down on the academic elitist scale. When teaching people who are deaf, you must use a more hands-on, visual, logical, repetitive process if learning is to be successful. By successful, I mean learning that is retained and can be applied in different situations. The burden is on the teachers' shoulders to teach (as it should be, in any teaching situation, regardless of who are the learners) more so than on the students' shoulders to learn. You cannot assume anything! Therefore, we at NTID structure our experientially based teaching of social/personal skills in formal classes and in extra-curricular offerings. For example, in a Design Applications class the students are not only expected to master the course content, but also punctuality, proper language utilization in various modes of communication, honesty and integrity, and awareness of anti-social behavior ramifications. In essence, appropriate behavior based on societal norms, not based on their handicapping conditions is demanded. At every turn, positive reinforcement is used to motivate, stimulate and encourage. Less is unacceptable! Through discipline comes freedom!

EMPLOYMENT PREPARATION

An important component of our success comes from our emphasis on the placement process. Students are exposed to professional environments and professional work. Visits to places of business, demonstrations and lectures on campus by professionals are ongoing strategies. You would be surprised at how willing companies are to help, if given proper notice and nurtured properly.

The importance of being aware of what is happening in the marketplace is essential. There are foundation skills and processes that are constant. As tastes change, as the economic climate impacts on design and as technology does more things faster, the teacher's responsibility becomes greater to ensure students' proper instruction and training rather than becoming casulties to progress.

One major element of employment preparation is a full year course, in the senior year, entitled "Employment Seminar" Students are first introduced to a resume. What is it? Why is it? What function does it serve? How is it different in different employment sectors? What information should and should not be in it? How should the information be structured? Presented? To whom does it go? When? Where? How is it used? How much is too much, how much is not enough? What is a cover letter? On and on it goes. Students develop resume/ cover letters custom-made to their target audiences.

How are job opportunities located? Where are they? To whom do you write? When? How do you find information on a prospective employer to be prepared for an interview? Where do you find information about a specific location? What services are available for accommodation of a specific handicapping condition? The student becomes, and must become, an active participant in the employment search. Extensive preparation ensures the student's familiarity with the language and processes of seeking employment.

Analysis is made of the unique features of each major area of employment. What is an advertising agency? How does it do business? What kinds of clients are serviced? What are the monies, duties and responsibilities involved in an advertising agency? The same kind of in-depth analysis is done for the areas of sales promotion (studios, display, printers packaging, specialty houses, illustration, service areas such as retouching and technician level jobs), publishing and corporate art departments.

In the "Employment Seminar" course attention is given to portfolio preparation. All components have been standardized: size, color of base boards, number of plates, etc. The

faculty then works individually with each student to custom his or her portfolio to the student's strengths and areas of interest. All aspects of a portfolio are covered. Because our students have a special problem in rapid, oral communication, each plate is labeled with its objective, specifications and what the student did on the project. As a result, necessary information is made available to the interviewer. This feature eases the student's need for verbalizing the specifics of each plate in the portfolio and allows the interviewer to concentrate on the candidate's skills.

The next area of training has to do with interviewing. Our students experience the greatest difficulty in developing interviewing skills which require extensive time and preparation. The reason for the interview is discussed, with vocabulary, questions and a variety of answers rehearsed. After a few weeks of in-depth work, a mock interview is set up in a television studio. All conditions of an actual interview are replicated. No manual communication is used. The student is forced to communicate as best he or she is able. Hard questions are asked. All types of behaviors are acted out by the interviewer. The responsibility is placed directly on the student's shoulders to be convincing enough to compete for the imaginary job. After a minute or two the interview becomes real in the student's mind.

The next two weeks are spent with the instructor and the students critiquing the tapes. Close scrutiny is given to body language, responses, issues and all other parts of the interview. Then we bring in an outside professional who has interviewing and hiring experience. The process is repeated and new tapes are made. Several things are accomplished by this activity. The students have an opportunity to practice those things they have learned. It gives us an opportunity for securing critical feedback on the student and his or her work. It insures the focus of the work. Finally, it educates and spreads the word about what we are doing.

Two weeks are spent critiquing the new tapes. With the student's portfolio 90% complete, we send the students out into the community to interview, on location, with one of the art directors in town. The art director is asked to be extremely critical of the student. A formal, written critique is sent to us. We feel that by this time, most students should be prepared for a real job interview.

By this time a working relationship has developed between the student and our placement specialist. Working together, job possibilities are sought out, and materials sent to the geographic area of the student's choice. Employment, at best, is a matter of timing and luck. At NTID, we do everything in

our power to load the dice in our student's favor. (More information on the specific tools and strategies we use are available by writing NTID Art Department, 1 Lomb Memorial Drive, Rochester, New York 14623.)

The last segment of the Employment Seminar course deals with what I like to think of as living skills. The curriculum includes (1) establishing financial credit, (2) locating a place to live and signing a lease, (3) consumerism, (4) banking, (5) taxes, including practice in filling out long and short end-of-the-year income tax forms, quarterly forms, and an explanation of the process, (6) how to locate support services, and (7) beginning a life in a new community. Other departments of NTID teach related elements for students' full productive lives, including techniques and public speaking, outdoor education, recreational activities and continuing education, to mention a few.

I feel very good about what we are accomplishing; by no means is it a panacea. Each year we try to do more and improve our methods of delivery. We have established a foothold in dealing with our responsibilities. It will take continuing work by all of us if we are to truly help people with handicapping conditions to an equal share of the pie, which for too long has been denied, and which they so rightfully deserve.

ATTITUDES OF AWARENESS

Laureen Summers
Program Assistant
National Committee,
Arts for the Handicapped
Washington, D.C.

Good morning, I feel a little embarrassed, because I do not have a film or a slide presentation to highlight my talk. However, my words are spoken from my heart and I hope that you will bear with me as I share my thoughts with you.

We are beginning to realize that the definition of creativity extends far beyond the traditional meaning as being the person who spends hours in a studio producing paintings, sculptures, photographs, or pottery. Creativity is present in almost every aspect of our daily lives...from the way we dress to the ideas and dreams we espouse to our collegues and peers.

The disabled person is creative by virtue of the fact that he or she is faced with constant daily challenges that must be met. When the disabled person becomes involved in the arts, this creativity becomes more focused.

For the past several years, the National Committee, Arts for the Handicapped has served as a national catalyst for increased arts experiences for all handicapped children and youth. Research has shown that arts experiences are a direct link towards the improvement of basic learning and motor skills. Motivation increases when there is enjoyment and flexibility in the tasks that one is asked to do.

Through the arts, disabled individuals are given the opportunity to express themselves in ways that may have not been available to them before. They create valid statements that reflect their moods, their dreams, and their needs. Through the arts, such people, like me, build self-confidence and gain better acceptance from others because they have proven that they can succeed in an area that is important to all human beings.

For as long as I can remember, I have been attracted to the world of the arts. As a young child, and later as an adult, artists to me seemed unique and productive in their looks, their thoughts and their works. The art world seemed to be a place where people were free to explore and experiment; to create beyond imagination; and to grow without many structures.

It was in occupational and recreational therapy where my real introduction to art began. I made things. I worked with a variety of shapes, textures and designs to create pictures, collages, stuffed animals and baskets. I loved the work. At a time when I felt insecure about my ability to be creative, the projects that I was asked to do were specifically geared to my talents and needs. Successful accomplishments with one

task encouraged me to look forward to the next one. The basic structures provided me with good, solid information that would always be useful.

When I discovered myself as a weaver, a whole new world opened up for me. First, modern weaving does not require the fine motor coordination that is necessary in many of the traditional art forms, I began to work with yarns that were easy to manage and nicely textured, giving my pieces a touch of elegance in their feel. Second, I was able to explore parts of myself that I had not known before. I had found an art medium that was mine...one that I could shape and reshape until it represented some of the most important aspects of myself...inside and out. Third, I had entered an area where I could compete and hold my own. Fourth, I was fulfilling my dream of sitting at a loom in long skirt and long hair, dreamily entangled in my yarns of many colors while I wove the visions of my most romantic dreams.

The hard part for me has been that able-bodied people are hesitant to think of a disabled person as being a creative, successful human being. I was not encouraged to achieve much beyond average accomplishments. Because of my physical condition, I was given limits by people who assumed that they knew all about me because they had read about cerebral palsy in their college textbooks. The fact that I was creative seemed more like a fluke accident, rather than a cause of celebration and encouragement.

Many disabled individuals isolate themselves, because of the fear that they might get hurt by the unaware treatment from able-bodied individuals. Isolation becomes a safety mechanism and the assurance of survival as an independent being. Unfortunately, many of us respect this desire to be left alone, even though a more rational measure would be to break this barrier and welcome the disabled individual as a peer and ally. There is the fear that the disabled individual will become dependent and clinging. We all need to take the risk of establishing good, viable relationships with each other. If we don't get bogged down in demanding all kinds of expectations from each other, then more likely we will find many common bonds to bring us close together and keep us there.

A disability is not a tragedy. One does not "overcome" a disability; one lives with it and creates the best life possible for him or herself. A disability is the part of the person that must be acknowledged, but not pitied. Able-bodied people must get the best information available that can facilitate their understanding of the disabled person.

I find myself being treated unfairly by those who would rather act on their assumptions, than to ask many questions. It seems incredibly difficult for people, especially professionals, to take the risk of realizing that not all the information they have regarding disabled individuals is correct. They are reluctant to receive new information...information that they probably feel they should have attained long ago. I have been called slow, gifted, sick, special, a loser, a winner, an artist, and a fool, depending on the level of awareness of the person who is crossing my path. I have to either coddle someone's fears about me, or spend time proving how wonderful I am, if I want to be treated with some kind of respect.

We live in a society that does not often delight in itself... physically, emotionally, or intellectually. We have been conditioned to achieve a certain physical and mental status that our society dictates as being acceptable. We are taught to be embarrassed by our differences, and make every effort to hide them, even though many of these differences are what makes each of us so special and unique. Acceptance has often been based on people being alike rather than different. We do not accept ourselves for being different; and so, we do not easily accept anybody who flaunts their difference in front of us.

A disability is not a reason to deny people the opportunity to share humorous moments together. One of my more creative moments happened one night when I went to a rather fancy restaurant with some friends. I graciously rejected one man's offer to get me a salad from the neatly arranged salad bar. I humbly walked up to the bar and dished my own salad, amidst the black olives that flew into the red kidney beans; the tomatoes that dropped into the salad dressing; the beets that slipped into the pickled onions and the lettuce that decorated the edge of the table. It was a perfect artist's palette, as my friends remarked when I sat down.

All of us, disabled, and able-bodied need to think creatively and flexibly about each other. When I see the embarrassment and apprehension of teachers as they walk down the street or go into a public building with their disabled students, I begin to wonder where the respect and pride is for these unique individuals. If the role models for disabled people can't be disabled people themselves then they need to be people who can model ease and joy in being with human beings who are "different".

Real art is concerned with creating something individual; something expressive. True artists do not create to impress each other; they create to define their worlds. Creativity

is a statement of joy, of hope, of sadness, of longing, and of love. It is when we dare to reach out to each other beyond all the unsurmountable barriers - through our fears and through the conditioning that keeps us apart - that the sharing of ourselves as creative aware individuals can truly begin.

CLIMB - Creativity at Work

Peg Wetli
Director
Climb, Inc.
2100 Stevens Avenue South
Minneapolis, Minnesota 55404

In 1974 CLIMB's founder and director, Peg Wetli, began to utilize creative dramatics to explore and expand the artistic potentials of handicapped persons. Ms. Wetli formed CLIMB (Creative Learning Ideas for Mind and Body) in 1975. CLIMB is a theatre company for the disabled and is dedicated to making the artistic, educational and therapeutic benefits of theatre available to profoundly to mildly handicapped persons of all ages. CLIMB's primary audience is disabled infants through senior citizens who are physically or mentally handicapped, autistic, emotionally disturbed, learning disabled, deaf or blind. About 75% of CLIMB's work is with children.

CLIMB creates its theatre from the interests, needs and limitations of the audience it serves. Its goal is total audience involvement. Because no single available form of theatre allowed this company to accomplish its goal CLIMB invented and markets its own appropriate art form, taking elements of straight theatre, improvisational theatre, participation drama and creative drama.

The delivery of the art form, which for lack of a better term, CLIMB labels creative drama, is a total theatrical experience for the artist/educators who conduct the programming. CLIMB's artist/educators rehearse their "lesson plans," utilize sets, costumes, props and all the typical theatrical skills such as pacing, characterization, dialoguing, vocal production, etc.

From September 1979 through August 1980, CLIMB provided 1,726 presentations to 5,654 persons in 70 organizations, principally in Minnesota. Agencies in North Dakota, Nebraska, Georgia, California, Iowa, Wisconsin and Missouri also retained CLIMB's services.

CLIMB provides five basic areas of programming:

PLAYS - original scripts written for CLIMB actors to perform for audiences of handicapped persons, and

- original scripts written for CLIMB's disabled students to perform

SPECIAL PROJECTS - Original presentations designed to meet the performance specifications of the contracting agency. Presentations which fall into this category are such events as The Governor's Conference on Handicapped, appearances

for the Minnesota Education Association Conference and for Handicapped Awareness Week.

LECTURE DEMONSTRATIONS - theatrical presentations showing what CLIMB does and why.

IN-SERVICE TRAINING WORKSHOPS - presentations showing what CLIMB does and why with an added emphasis on how CLIMB does its work. The focus of these workshops is to provide training to those in attendance.

CREATIVE DRAMA CLASSES - these classes, which involve children, make up the bulk of CLIMB's programming and exemplify the special nature of this theatre company.

Handicapped persons in CLIMB's special theatre programs benefit in exactly the same way "normal" persons benefit from appreciating and participating in art. Because of their mental and/or physical limitations, however, handicapped persons can benefit from art in an even greater way.

CLIMB has explored and researched these benefits and listed them as program objectives. For purposes of brevity and verbalization, we will hereafter designate CLIMB's theatre programs as Creative Dramatics (abbreviated CD). In evolving our "CD" programs, therefore, CLIMB has had to:

I. Determine primary objectives in providing theatre to persons with handicaps.

II. Determine the secondary objectives.

III. Choose theatrical activities which could be employed in classes to the benefit of handicapped persons.

IV. Evolve lesson plans, teaching techniques, and teaching methods which would best serve the handicapped individual.

V. Train teachers in CLIMB's programs, objectives, teaching techniques, and so on.

PRIMARY OBJECTIVES

I. Primary objectives in teaching CD to persons with handicaps - benefits derived.

A. EXERCISE AND EXPAND CREATIVITY

Exercising and expanding creativity is a recognized primary objective in teaching CD to "normal" populations. CLIMB maintains creativity in its fundamental position when teaching CD to persons with handicaps.

1. Creativity is not just for artists, musicians and actors. We are all creative people. In fact, we are our creative selves: how we perform in our chosen careers, how we see other people, how we look at the world, how we approach our problems, how we solve them, all of this has to do with our creativity, or our "personalities."

2. Handicapped people are creative people. They have the right and the need to develop their creativity.

a. Creativity is like a muscle, it needs exercise or it will waste away. Children will become adults and along the way they will develop compensations for their wasted creativity. They will have an additional handicap and their cane will be a fear of failure, a lack of self confidence, a lack of initiative, and a lack of flexibility.

3. Persons with handicaps can best exercise and develop their creativity in Creative Dramatics classes.

a. Creative Dramatics gives participants such a barrage of fun, nonthreatening, and varied activities, that the handicapped individual is sure to respond creatively to one activity or another.

b. People who are handicapped need to be creative with other people. They need the reinforcement of their peer group. A group interaction also gives participants an opportunity to: 1. develop sensitivity

and empathy, 2. develop receptivity to the ideas of others, 3. develop an ability to express oneself creatively before a group, and 4. encourage peer reliance and self reliance as opposed to teacher reliance.

c. Handicapped people need the guidance of a sensitive trained teacher who can evoke, utilize, and expand creative ideas.

B. RAISE SELF ESTEEM

As Creative Dramatics succeeds because its basic objective is creativity, Creative Dramatics succeeds for the handicapped individual because (through developing creativity) it raises the participant's self-esteem. Probably the biggest, most incapacitating problem a handicapped person faces is his own lack of self confidence, his low self-esteem, his poor self concept.

1. The handicapped person is often so consumed with shame and discouragement about his shortcomings, that he disregards his assets or fails to even discover them. Through a barrage of creative activities CD uncovers many hidden assets.

2. In many cases the handicapped person has a small repretoire of success and the resultant lack of confidence makes him overly dependent. Creative Dramatics builds a child's self-confidence by contributing to his success experiences. The teacher of CD is sensitive to the facets of a child's work which show growth and progress and indicate the student is expressing his unique self. He/she is readily able to give honest and deserved praise thus building self-confidence and encouraging self-reliance. Peer support and response is also instrumental in achieving self appreciation.

3. A person with handicaps is frequently "failure oriented" and fears failure to the point of incapacitation. CD is a creative activity demanding creative, not right or wrong answers. Because of this a participant who responds cannot be wrong. In the freeing and non-threatening environment of a CD class, handicapped people can lose their fear of failure in a spirit of fun.

SECONDARY OBJECTIVES

II. Secondary objectives in teaching CD to persons with handicaps.

A. TEST PROBLEM SOLVING SKILLS

1. In many cases the handicapped child or adult is living with well intentioned, but over-protective parents, or in a residence home, or an institution where most of the decisions affecting his life are made for him. Handicapped persons need experience in testing their decision making powers, in confronting problems, and in solving these problems. Unfortunately, especially in the case of the learning disabled child, much of the handicapped person's problem solving experience is academic and relates to giving right or wrong answers to academic questions, which he is not especially good at.

a. The techniques a CD teacher employs, the structure of her class and the choice of subject matter are such that participants are constantly being asked to make decisions and solve problems: problems which demand creative answers, not right or wrong answers. A child or adult responding honestly, sincerely, supportively, cannot be wrong. This can give the handicapped person a sense of confidence and freedom. Because the problem solving done in a CD class is "pretend" the child or adult can be more confident in experimenting with various solutions; i.e., he is learning flexibility. Creative dramatics then, gives a child a "safe medium" to test his competence in solving problems.

B. DEVELOP CONCENTRATION & INVOLVEMENT

1. Often handicapped persons, especially the developmentally disabled, are said to have short attention spans and are reticent to become involved. Perhaps attention and involvement are not just powers. Perhaps they are dependent upon other factors, such as: 1. interesting subject matter,

2. adequate motivation, 3. active physical and mental involvement in something the handicapped person can succeed at, and 4. non-threatening atmosphere.

a. Creative dramatics utilizes all these factors within the structure of each lesson so that participants are given the opportunity and incentive to extend the limits of their concentration to focus and apply their energies to specific tasks, and to assimilate and respond to directions.

C. DEVELOP SOCIAL AWARENESS & COOPERATION

1. Being socially aware implies an understanding of "socially acceptable" and "role appropriate" behavior, and a willingness to comply with society and with the needs and desires of others. In many cases the handicapped person cannot always grasp on his own what is appropriate or inappropriate behavior. In some cases he might understand what is expected of him, but does not feel the motivation or desire to adjust to the needs, or customs of others.

a. By its nature drama is a social art form. Any dramatic activity requires the sensitivity and cooperation of the participants. Implicity, therefore, CD is constantly motivating participants to adjust to the needs of others, and explicitly the teacher is constantly choosing activities and teaching techniques which 1. help participants identify "socially appropriate" behavior, and 2. promote sensitivity and the acceptance and acknowledgement of individuality.

D. DEVELOP BODY AWARENESS

1. Handicapped persons frequently have perceptual problems, fine and gross motor problems, and unexercised bodies.

a. Many CD activities are geared specifically to exercise the body, identifying physical limitations, and developing gross and fine motor skills to stretch physical possibilities

for the individual. Concentration on specific body parts in isolations and tension-relaxation exercises help promote kinetic understanding. Space-shape exploration, characterization and pantomime all aid in the creative process of discerning how our bodies operate.

E. DEVELOP COMMUNICATIVE SKILLS

1. Handicapped persons need experience in formulating, ordering and communicating creative concepts, verbally. They also need to develop a functional sound, movement, and language vocabulary.

   a. Creative Dramatics gives participants the stimulation, motivation and opportunity to express themselves verbally within a group. But all communication that occurs between human beings is not just verbal, CD also teaches how to express and interpret non-verbal communication such as: pantomime, facial expression, gestures, postural changes and so on.

F. OVERCOMING INHIBITIONS AND SHYNESS/RESTRAINING HYPERACTIVITY

1. Some handicapped persons are very shy, withdrawn and inhibited.

   a. These participants respond to the lack of structure, the nonthreatening environment, and the creative magic of CD. Often they come out of themselves, sharing their creative ideas, participating, and enjoying the class. By this nature the shy person is more likely to spend more time imagining, pretending by himself and reflecting. We approach the shy participant at his own level and when he responds to our approach, the CD teacher reinforces him and prompts his continued response.

2. Some handicapped persons are very overactive.

   a. These participants respond to the structure implicit in our activities and lessons. It is easy for them to see when their behavior is appropriate and when it is inappropriate.

The contrast is pointed out to him by his teacher, in ignoring or accepting his behavior, and by his peers who frequently resent inappropriate behavior as an interference to their fun.

G. DEVELOP SELF AWARENESS

1. Often the handicapped person has not "come to terms" with himself. He has not had the opportunity to test himself in order to establish, accept, and find substitute ways of dealing with his limitations.

   a. In the accepting and freeing atmosphere of CD classes, children are able to experiment with their bodies, minds and personalities.

   b. When confronted with a limitation, a participant who sees that his peers and teachers still accept him, is able to function without frustration. He can be more confident and prepared to test substitutes in order to compensate for a specific limitation.

H. PROVIDE an EMOTIONAL OUTLET

1. Often the handicapped person has adequate avenues of emotional expression. Without these avenues emotional tension can mount to the point of explosion and the adult or child, unable to withstand the accumulated force of his feelings, cannot control or delay his emotional outbursts.

   a. Creative Dramatics provides a legitimate outlet for emotional expression and serves as a channel for the release of emotional tension. CD helps a child learn to accept his feelings, manage them, and express them in acceptable ways.

I. PROVIDE PLAY

1. Play is an established essential ingredient for normal development. Often the handicapped person does not know how to play, or play has lost its efficacy for him.

a. Creative Dramatics is built upon the principles of play which is supervised, focused, and directed towards a goal. The activities allow much freedom for expression, participation, and simple fun.

III. THEATRICAL ACTIVITIES

A. Creative Movement: Various movements which are designed to focus on parts of the body in abstract or stylized ways within a group or alone.

B. Vocalization: exercise of the vocal mechanism in speaking to produce clarity of speech.

C. Sensory Experience: use of concrete stimuli (feeling, tasting, seeing, hearing) to increase perceptual repertoire and to aid in the transition of the concrete to the abstract.

D. Observation: using one's senses to identify sensations and store them for recall in other situations.

E. Imitation: extending of one's physical and vocal limits by mimicking the leader.

F. Object transformation: correlating a mental image of an object and its use with an abstract, but tangible, article of similar shape.

G. Art, music, dance: other art forms are used within the CD structure to support a whole creative identity.

H. Story: introduction of the elements of a successful story; based upon these elements, plots are constructed.

I. Improvisation: ways of creating a story.

J. Characterization: uses observation, sensitivity, imitation, to develop self-awareness, social awareness and sympathy and understanding for others.

K. Role playing: reconstructing real situations which did occur or could occur in student's own life. Student plays either himself or a familiar character.

LESSON PLANS

CLIMB, Inc. formulates its creative dramatics lesson plans to serve needs, interests, limitations and abilities of each individual group of students. Since CLIMB serves adults and children with all types of mental and physical handicaps, the type of approach used in a lesson plan, the content of the lesson, structure of the lesson and the techniques used in implementing the lesson vary appropriately.

TEACHER QUALIFICATIONS/TRAINING

Since teaching CD to handicapped persons is a new endeavor, CLIMB does not have access to completely trained personnel. A person trained in CD is not likely to have experience working with the handicapped. A person working with the handicapped probably has never taught CD, etc. As CLIMB evolves its CD programs, therefore, it is also evolving a teacher training program. Currently, CLIMB has formulated a model 12 to 18 month four level paid apprenticeship program to train its company of special actors.

EVAULATION

CLIMB systematically assesses and revises its objectives. Evaluations regarding CLIMB's program objectives are regularly gathered from teachers, parents, administrators and other appropriate persons.

CLIMB's objectives are meeting with ever increasing success. CLIMB has increased its programming dramatically each year. The 1979-80 season marked a program increase of 160% over the 1978-79 season. CLIMB has received national acclaim by winning the American Theatre Association's award "Best New Children's Theatre Company in America". The present company consists of seven special actors, its founder and director and two administrators.

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AUTHOR BIOGRAPHICAL INFORMATION

LOUISE ANNETT

Louise Annett founded Le Fil D'Ariane (The Thread of Ariadne), Montreal, in 1970 and has served as its director since its inception. This unique sheltered workshop serves young mentally retarded adults. The artistic merit of the works produced by these young people has been widely acclaimed.

Mrs. Annett has presented papers at conferences throughout the world including several appearances before the International Society for Education through Art (I.N.S.E.A.). She is a World Council member of this organization.

Louise Annett's professional experience is diverse and includes positions as professor of design, Montreal Museum of Fine Arts, School of Art and Design; art educator in a school for the mentally handicapped and a school for problem children; and art therapist for St. Mary's College, Montreal.

Mrs. Annett has written and published extensively regarding her concepts. Her article, "Therapeutic Art Programs Around the World: Art and Applied Art by Mentally Defective Children," appeared in the Bulletin of Art Therapy, October 1967 (nee Louise Cimon). An article in the American Journal of Art Therapy, July, 1977, authored by Max Kläger describes the workshop in some detail. Mrs. Annett's (Louise Cimon) writing also was published in Art Therapy in Theory and Practice, 1975.

GARY BARLOW

Gary Barlow is professor and coordinator of art therapy, Wright State University, Dayton, Ohio. He is active in a number of professional and public associations which deal with the arts. He currently is a member of the National Committee, Arts for the Handicapped; a member

of the executive board of the Regional Scholastic Arts Awards; and research chairperson and member of the executive board, the American Art Therapy Association.

Dr. Barlow has contributed numerous articles dealing with art, art therapy and education to professional journals. In recent years the focus of his writing has centered upon arts and the handicapped. He is guest editor and author for a special April, 1980, issue of Art Education, a journal of the National Art Education Association, devoted to art therapy. His presentations at professional meetings range from formal papers to workshops on integrating arts for handicapped persons.

Gary Barlow's fabric creations have been exhibited regionally; illustrations of his crafts have been published in several books. In addition, Dr. Barlow's works and the works of children associated in the art therapy program at Wright State have been displayed at several national exhibits.

Dr. Barlow holds the Ed.D. degree from Pennsylvania State University and the M.Ed. and B.A. degrees from Miami University, Ohio.

BERTRAM BERENSON

Bertram Berenson is dean of the College of Design, Architecture and Art, University of Cincinnati. He is also director and curator of the University Galleries Fine Arts Collection and professor of architecture and design. Professor Berenson has received numerous awards and fellowships. As recently as 1979 he was awarded an Exxon Foundation Grant for "Studies in Mobility for the Handicapped" with R. Lifchez, University of California. He has conducted studies in the areas of the relationships between human behavior and the physical environment (National Science Foundation grant).

He served health facilities consultantships for schools of medicine and for the federal government. He has participated in the design of educational facilities, several of them serving people with handicaps (e.g. Education Media Center for the Handicapped, George Washington University).

Bertram Berenson has published widely in professional architectural journals and in a variety of other specialized publications. Professor Berenson received the B.A. and M.A. degrees in architecture from the University of California, Berkeley. He has done additional study at MIT, Louisiana State University and Université de Paris.

KENNETH BRUSCIA

Kenneth Bruscia is associate professor and coordinator of music therapy, Temple University, Philadelphia. His academic work includes the co-authorship of a proposal for the establishment of an interdisciplinary masters degree program in the creative art therapies for the Graduate School, Temple University. He is on the editorial board of Arts Psychotherapy: An International Journal and a new journal to be published by the American Association of Music Therapy. He is a member of the board and chairman of the education and training committee of the American Association for Music Therapy.

Dr. Bruscia has published a number of papers on music therapy, integrating the arts and curriculum strategies and the disabled person. He has had extensive experience working with a cross section of persons who have physical and mental disabilities. Dr. Bruscia's diverse experiences have been expressed in his many lectures and workshops in recent years.

In addition to his work in music therapy, Kenneth Bruscia is a professional pianist who performs solo and chamber music recitals. He has degrees in piano performance (B.M. and M.M.) from the Conservatory of Music, University of Cincinnati. He received B.A. and M.A. degrees in psychology from Duquesne University and the New School for Social Research, respectively, and was awarded the Ph.D. degree in music by New York University.

ELIAS KATZ AND FLORENCE LUDINS-KATZ

Elias Katz and Florence Ludins-Katz are the founders and co-directors of Creative Growth, a center for creative self-expression serving handicapped persons. This community-based program was established in Oakland, California, in 1973. The program at Creative Growth and its adjacent gallery are supported by the public and private California Bay Area community. The center has received five National Endowment for the Arts grants and three grants from the California Arts Council. In February, 1980, arsonists set fire to the center and gallery, destroying more than five thousand paintings accumulated through the years; Creative Growth programs are continuing in temporary quarters.

Florence Ludins-Katz, M.A., is an artist and serves as a Creative Growth artist/teacher in addition to her administrative functions as director of the center. She is noted as a writer and lecturer.

Elias Katz, Ph.D. is president of the Creative Growth board of directors and serves as co-director, psychologist and staff consultant at the center. Among his previous professional positions are assistant director, Health Training Resource Center, Berkeley, and lecturer in psychology, Department of Psychiatry, University of California Medical Center, San Francisco. Dr. Katz has written and edited a number of books dealing with people who are mentally retarded.

Elias Katz and Florence Ludins-Katz have co-edited "Creative Art of the Developmentally Disabled," a monograph describing the creative process emphasized in Creative Growth programs. Since establishing Creative Growth, they have appeared throughout the U.S. at conferences, frequently in conjunction with an art exhibit produced by Creative Growth students.

FLORENCE KAUFMAN

Florence Kaufman is an adjunct professor in the art department, Eastern Montana College, Billings. She is the project director and program developer for Art is Communication, a series of programs funded by the Montana Committee for the Humanities exploring the

impact of creative experiences on society and individual development. Her seminar and workshop on Creativity and Human Development at the 1979 National Music Therapy Convention is one of many conference presentations.

Mrs. Kaufman is a sculptress specializing in creating sculptural forms that relate the human needs of mankind to the industrial environment. Her works have been exhibited throughout the United States and Israel. She has studied with a number of noted artists, including Lorrie Goulet, Hans Beckman, Lee Hubert and Jacques Lipschitz.

Studio arts, sculpture, creative experiences and human development comprise Mrs. Kaufman's academic background. In addition to formal studies at City University of New York (B.A.) and University of Wisconsin (M.A.), she has had additional studio and fine arts training at New School of Social Research, Cooper Union and Museum of Modern Art School.

CAROLE MAY

Carole May is project manager, Arts and Human Services Project, a multidisciplinary training project funded by the Massachusetts Department of Mental Health, Boston. In her position, Mrs. May is responsible for long-range and short-range planning in the area of mental health. She deals with children, families and adults in developing pilot programs to assist people with special needs. She supervises staff by coordinating administrative functions and assisting with the supervision of trainees.

Mrs. May's experience as a researcher provided the basis for her work as chief researcher in the solicitation of information from the international community for the UNESCO project dealing with the participation of mentally handicapped persons in cultural life. This project was supervised by Professors Rosemary and Gunnar Dybroad of Brandeis University. Gunnar Dybroad is a noted international expert on mental retardation.

Carole May's diverse interests include her membership in "Lollipop Power", an organization publishing non-sexist children's books. She was co-founder of a cooperative day care center and she also has been a teacher.

Mrs. May has a B.A. degree in Sociology from the State University of New York, Buffalo, and a M.S. Ed. from City College of New York.

ANNE RIORDAN

Anne Riordan is adjunct assistant professor, Department of Modern Dance, University of Utah, Salt Lake City. She is a member of the board of directors, National Committee, Arts for the Handicapped and chairperson of programs for the handicapped, National Dance Association. She is noted for her conference presentations on dance for the handicapped. Her papers on this subject have been published by the National Committee.

Mrs. Riordan is the artistic director for Sunrise: A Special Dance Group, comprised of physically and mentally retarded adults. Her work with this group has included the production of two films, one being "A Very Special Dance" which won various T.V. and films awards, including the coveted IRIS.

She received her education at the University of Utah in modern dance and has danced under the tutelage of such renowned persons as Martha Graham, Alwin Nikolais, Lucas Hoving and Anna Halprin. In addition, she has served as a movement specialist in a number of residences at elementary schools, universities, workshops for psychologists and social workers and the National Committee-sponsored Very Special Arts Festivals.

JACK SLUTZKY

Jack Slutzky is associate professor, Rochester Institute of Technology, National Technical Institute for the Deaf, Rochester, N.Y. For the past ten years, Mr.

Slutzky has trained, prepared and helped place students with a hearing impairment in the business world in art-related positions. Prior to his academic appointment, Mr. Slutzky had a career in the non-academic world where he combined his artistic talents with the business world. He was employed as director of art for a large audio-visual company and later served as president and creative director for a large advertising agency specializing in sales promotion and audio visual marketing.

Jack Slutzky has delivered papers dealing with the training and employment of handicapped persons, particularly deaf individuals, in the arts for the National Arts Education Association and the National Committee, Arts for the Handicapped. He has written a number of articles and handbooks on the deaf as artists.

Mr. Slutzky, a practicing artist, has had his works exhibited in the New York City and Rochester areas. His formal education resulted in a M.A. degree from the University of California, Los Angeles, and a B.F.A. from Bradley University. He has also studied at several other educational institutions.

LAUREEN SUMMERS

Laureen Summers is office assistant and special project assistant for the National Committee, Arts for the Handicapped, Washington, D.C. She has appeared in awareness presentations before Congress and before groups of teachers and organizations involved with handicapped individuals. She has been involved in volunteer training sessions in preparation for the National Committee's Very Special Arts Festivals. Active in the area of teacher re-evaluation counseling; she conducts workshops and sessions as an international liberation reference person for physically different persons in the methods of the peer-counseling process.

Ms. Summers is a weaver and conducts numerous workshops and classes in weaving for disabled and non-disabled persons. Her weavings have been exhibited widely in the Washington, D.C. area. She received the Appreciation Award from the National Committee, Arts for the Handicapped (1979) and received the Outstanding Young Woman of the Year designation in 1978.

Ms. Summers was educated at Cazenovia College, New York, the College of the Potomac (B.A.) and George Washington University, Washington, D.C. She also studied at Nassoon College, Maine, and Mark Hopkins College, Vermont.

PEG WETLI

Peg Wetli is the founder and executive director of CLIMB, Inc. (Creative Learning Ideas for Mind and Body), an organization established to teach creative dramatics to persons with handicaps. CLIMB was founded in 1975 after Ms. Wetli began to utilize creative dramatics to explore and expand the artistic potential of handicapped persons.

CLIMB's artists/educators have worked with over 6,600 students and teachers since 1976, primarily in the state of Minnesota. CLIMB serves infants through adults who are physically, mentally or learning disabled, hearing or vision-impaired, autistic, speech/language-delayed and emotionally disturbed. This highly adaptable company contracts its services to school districts, recreation departments, developmental centers and other agencies serving persons with special needs.

Ms. Wetli is an executive board member of the Minnesota Alliance for Arts in Education and chairperson of their Committee on Arts and the Handicapped. She is also regional advisor to the National Committee, Arts for the Handicapped. CLIMB, Inc., recently received the Children's Theatre Association of America award, Best New Children's Theatre Company in the U.S. Ms. Wetli's background includes studies in theatre, special education and journalism at Marquette University and the University of Minnesota.

EVALUATION SUMMARY

Prepared by
Margaret Sihler and Kenneth J. Anderson, Conference Coordinators

International Conference on CREATIVITY:
THE ARTS AND PEOPLE WITH DISABILITIES
June 20 and 21, 1980
Courage Center
3915 Golden Valley Road
Golden Valley, Minnesota 55422

* * * * * * *

Each person attending the Conference was asked to complete an Evaluation Form prior to departure. Sixty-four of the 130 registrants submitted the completed form. Compilation of the Evaluation Form is displayed as follows:

Table I - Responses to each question in terms of the 25th, 50th and 85th quartile of all responses.

Table II - Participants' responses on 100-point scale grouped in 5-point increments for each question. This date provided the basis for determining quartiles shown on Table I and Table II percentages.

Table III - Responses score (100 to 0) shown as percent of all responses for each question in four response score groupings: 100-90, 85-75, 70-50 and 45-0.

TABLE I

PARTICIPANTS' EVALUATION - Response score shown as percentile of all 64 respondents.

Conference participants ranked each evaluation question on a scale of 100 (high) to 0 (low). Column 1 indicates that 25% of all respondents ranked the question on or above the number shown. Column 2 pertains to the ranking of 50% of all respondents, 75% of all respondents ranked the question on or above the number shown in column 3.

EVALUATION QUESTION	(1) 25% of all Respondents	(2) 50% of all Respondents	(3) 75% of all Respondents
1. How well did the conference program fulfill the conference objectives?	93	84	75
2. How well did the presentations and participant discussions/activity fare in:			
a. establishing the relationship between individual creativity and personal development?	97	85	78
b. demonstrating methods for stimulating creativity and the arts among people with disabilities?	93	82	63
c. inspiring you to promote and implement life enrichment programs?	100	92	76
3. How well did the program fare in:			
a. providing alternative creative art forms?	90	79	65
b. relating creative activity to diverse disabling conditions?	93	83	63
c. presenting a variety of formats: spoken presentations, films/slides/ video elements, your participation in creative activities?	99	89	75
4. How do you feel about the conference organization, details, arrangements, etc.	100	93	83

5. Do you think there is a need for future conferences/seminars on this topic?
Yes - 61 of 63 responses (97%); No - 2 responses

Should future conferences/seminars rotate among various U.S. locations?
Yes - 100% of 56 responses

Should future conferences/seminars rotate among various world locations?
Yes - 31 of 40 responses (78%); No - 9 out of 40 responses (22%)

TABLE II

DETAIL OF PARTICIPANTS' EVALUATION - Participants' responses on a scale of 100 (high) to 0 (low) are shown in 5-point increments for each Evaluation Form question. Forms were completed by 64 persons; the number of respondents per question is shown in () at the base of each question's column.

RESPONSE RANK	EVALUATION FORM QUESTION NUMBER							
	1	2a	2b	2c	3a	3b	3c	4
100	7	13	9	19	7	7	14	17
95	6	4	2	6	2	4	4	6
90	7	11	10	10	6	9	11	17
85	8	3	3	3	2	7	8	2
80	15	13	13	6	11	6	5	6
75	5	7	2	4	6	4	3	
70	5	3	5	5	8	4	5	2
65	1		1		2	2	1	1
60		3	5	2	5	4	2	3
55								
50	4	2	6	4	4	5	1	2
45								
40		1	4		2	2	3	1
35					1	1		
30	2	2	1	3	1	1	2	1
25			1			1	1	
20	1		1		1	1		1
15								1
10					1	1		
5								
0								
	(61)	(62)	(63)	(62)	(59)	(60)	(60)	(60)

Number of responses per numeric rank on scale from 100 (high) to 0 (low)

TABLE III

PARTICIPANTS' EVALUATION - Response score shown as percent of all responses (59-63)

		Presentations and Participant Discussions/ Activity			Program			
	Fulfill conference objectives	Est. creativity - personal development relationship	Demonstrate methods stimulating arts and creativity	Inspire to promote and implement programs	Provide alternative creative art forms	Relate to diverse disabling conditions	Present variety of formats: participation in activity	Conference organization, details, arrangements
RESPONSE SCORE	QUESTION NUMBER 1	2a	2b	2c	3a	3b	3c	4
100								
95	33%	45%	33%	56%	26%	34%	48%	67%
90								
85								
80	46%	37%	29%	21%	32%	28%	27%	13%
75								
70								
65								
60	16%	13%	27%	18%	32%	25%	15%	13%
55								
50								
45								
40								
35								
30								
25	5%	5%	11%	5%	10%	13%	10%	7%
20								
15								
10								
5								
0								

Question Number 5:	Yes	No	
Should there be future conferences/seminars on topic?	97%	3%	(63 responses)
Should future conferences/seminars rotate among various U.S. locations?	100%	-	(56 responses)
Should future conferences/seminars rotate among various world locations?	78%	22%	(40 responses)